

WITH ART SUPPLEMENTS.

THE STAGE" YEAR BOOK

1913

PRICE TWO SHILLINGS NET.

LONDON:

"THE STAGE" OFFICES,
16, YORK STREET, COVENT GARDEN.

Delicious **COFFEE**

**RED
WHITE
& BLUE**

For Breakfast & after Dinner

In making, use less quantity,
it being so much stronger than
ordinary **COFFEE**.

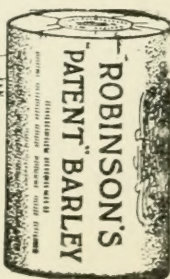
Pure Highland Mal

**PEATMOOF
WHISKY**

GUARANTEED 12 YEARS OLD

Wholesale—

Hanson's, London



**Babies cannot
digest cow's
milk alone.**

Milk taken in its natural state, or diluted
with plain water, is liable to curdle in the
stomach, and cause vomiting and wind.
These ill-effects never follow when milk
is diluted with Barley water made from

ROBINSON'S 'PATENT' BARLEY

Send for Free Booklet "Advice to Mothers."

KEEN, ROBINSON & Co., Ltd., LOND

The
LONDON CORSET CO. LTD.
11, Hanover St.

W



AN IDEAL CORSET

There is Nothing New. All corsets are built on the same principle, and the only difference is the design. The design of the corset is determined by the fashion of the day, and the corset is made to fit the body. The corset is made of the finest materials, and is built to last.

PRICE (including transportation) 2/6

By all means guaranteed. See us before you buy. We are the only ones who can guarantee the quality of our corsets.

Delicious **COFFEE**

**RED
WHITE
& BLUE**

For Breakfast and Dinner

At all Grocers and
in every household
where coffee is used

From Highland Malt

**PEATMOON
WHISKY**

For Dinner and Supper

At all Grocers and
in every household
where whisky is used

**CO
FE
LLA**

It is a common
mistake to say's
it is done.

ROBINSON'S

NEW YORK

The
LONDON · CORSET · CO · LTD.
11 · Hanover · St.

W



AN IDEAL CORSET

for Colonial or Evening Wear. Of exceptionally light make, it is cut very low in bust and exceptionally long over the hips, combining absolute freedom with the necessary support, and being especially constructed for the laundry, is particularly suitable for hot climate or dancing.

PRICE (including suspenders), 42/-.

The wear of all Corsets guaranteed. Sent on Approval upon receipt of satisfactory references.



The Chemical
Cleaning and
Dyeing Co.,
6 Argyll St.,
Regent St.,
W.



Pioneers
of
Theatrical
Cleaning.



CLEANERS AND DYERS

TO THE THEATRICAL PROFESSION

Tableau Curtains, Box Draperies, and all Theatre Furnishings
Cleaned at Special Contract Rates.

SHOW DRESSES AND COSTUMES CLEANED BETWEEN SHOWS

Artistes' private Orders returned in 24 hours

OUR VANS COLLECT AT ALL WEST END
THEATRES NIGHTLY

PARCELS MAY BE LEFT WITH STAGE DOOR KEEPERS

Touring Managers can have their Wardrobes Cleaned
between performances, when in or near London, by
special arrangement.

Chemical Cleaning & Dyeing Company

(Next door to Palladium)

6, ARGYLL STREET, REGENT ST., LONDON, W.

TELEGRAMS "Cleaning," London.
ELEPHONE 1911 Gerrard (2 lines)

A. W. FISHER,
General Manager.

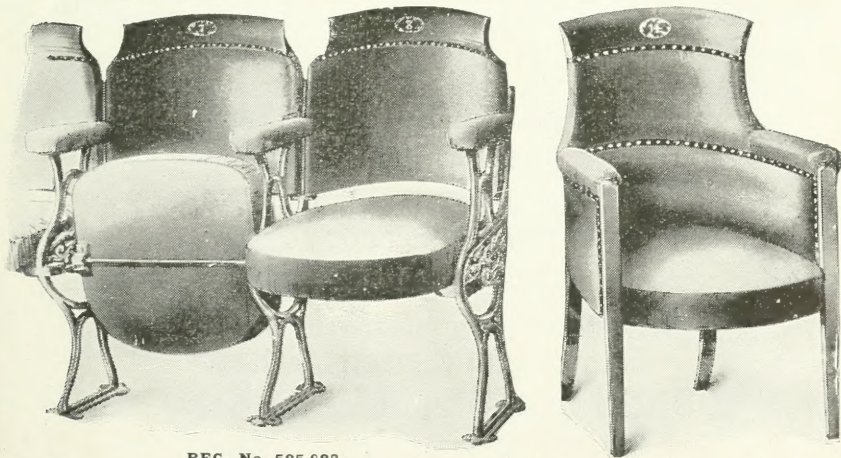
CLARKSON

Lends, or Sells, Costumes, Fancy or Historical
 Also Wigs, or, in fact, anything that's Theatrical
 Renowned throughout Europe, Asia, Africa & America
 King Edward was pleased to appoint me sole Perruquier
 Select your own Goods from the largest of Stock
 Oldest Established of any Theatrical Store
 New Premises situate 41 & 43, Wardour Street, Soho

CLARKSON

Telephone, 612 Gerrard (2 Lines).

THE "VERY LATEST." Unequalled for Comfort,
 and Moderate Prices.
 THE "PERIOD" TIP-UPS.



REG. No. 585,082.

Special Illustrations of above Chairs. Write for "PERIOD" CHAIRS. Usual Catalogue, "EXAMPLES OF SEATING," &c., of all kinds, Post Free.

H. LAZARUS & SON, Ltd., Seating Specialists,
 21, GREAT EASTERN STREET, LONDON, E.C.

Telephone: 9153, LONDON WALL.

Telegrams: "MALLEABLE-NORTON," LONDON.

L. BENJAMIN & Co.

THEATRICAL AND FANCY COSTUMIERS

**99, Middlesex Street, Bishopsgate,
LONDON, E.C.**

'Phone :
7568 Wall.

Three minutes from Liverpool Street and Broad Street Stations; two minutes from Aldgate, E.

ESTABLISHED 1841.

Scenery, properties, and lime effects for
Amateurs and Private Theatricals ONLY.

Costumes of every description in stock to
suit ALL plays and characters.

Wigs of every description, new and
second-hand.

Competent men sent to dress and make up
(town and country).

Prices for hire of costumes and uniforms
range from 2/6, 5/-, 7/6, 10/6, and £1-1-0
according to character chosen.

DRESS SUITS and Morning Suits for
sale or hire.

CARNIVAL DRESSES A SPECIALITY

DAVID ALLEN & SONS

Limited

**The LARGEST THEATRICAL and GENERAL
POSTER PRINTERS in the WORLD**

LONDON, BELFAST, HARROW, MANCHESTER,
GLASGOW, DUBLIN, BIRMINGHAM, LIVERPOOL, ETC.

Pictorials in Stock to suit any Play, &c., that may be
produced, as well as for all that have been produced
for the last twenty years. :: :: :: ::

WRITE FOR ILLUSTRATED CATALOGUE

IF YOU WANT THE BEST

POSTERS AND LITHOS

For CIRCUS, CINEMATOGRAPH, VARIETY, etc.,
wire or write us. We can dispatch at a moment's notice. Catalogues free.

Estimates for Letterpress, Streamers, Daybills, Handbills, etc.

STAFFORD & CO., Ltd., NETHERFIELD,
Notts., England.

Telephone: 14, Carlton, Nottm.

Telegrams: Stafford, Netherfield, Notts.

ALFRED WILLIAMSON, TICKET PRINTER.

Tel. 320. NORTH MILL PRINTING WORKS, ASHTON-UNDER-LYNE. Est. 1835.

ROLL TICKETS, Numbered and Perforated, 6d. per Roll.

Special quotations for large quantities and contracts.

THEATRE BOOKING TICKETS. PASS-OUT CHECKS. TICKET-ISSUING CASES.

REGISTERS for counting the number of persons entering Theatres, etc.

Send Six Stamps for Sample Roll of Williamson's Patent Roll Tickets for Preventing Fraud.

PRICE LIST POST FREE.

WIGS.COSTUMES.**CHAS. H. FOX, Ltd.**

WIGMAKERS AND COSTUMIERS

27, Wellington Street, Strand,
LONDON, W.C.**WIGS & COSTUMES TO HIRE OR PURCHASE.**Competent men sent to make up for
Amateur Theatricals.ESTIMATES GIVEN.Telephone :
4552 CENTRAL.CATALOGUES FREE.Telegrams :
"THEATRICALS, RAND, LONDON."**St. Clements Press, Ltd.,**

NEWSPAPER BUILDINGS, PORTUGAL STREET, KINGSWAY, LONDON, W.C.


CITY WORKS : 38, GRACECHURCH STREET, E.C.

Printers of THE STAGE and
THE STAGE YEAR BOOK.**GENERAL COMMERCIAL
PRINTERS,**Manufacturing Stationers,
Photo-Process Engravers.

MANAGER : Mr. GEO. EATON HART.

HIGHLY EQUIPPED WORKS.

45 LINOTYPE MACHINES.The largest installation of Linotypes of
any Printers in the United Kingdom.Machinery of the Latest Designs.
WORKS RUNNING DAY AND NIGHT.



WHITE'S TIGHTS
& STAGE HOSIERY
PIONEERS
OF CHEAP PRICES
FOR CASH
No CREDIT

TELEGRAMS "TIGHTS" BOBBERS MILL.
 TELEPHONE 1566.

WHITE & SONS
 NUTALL WORKS
 BOBBERS MILL
 NOTTINGHAM.

WHY PAY MORE?

Write to-day for List.

Haben Sie schon das "Deutsche Theater-Adressbuch 1912/13"?

Es ist jetzt erschienen!

Bestellen Sie sofort bei Ihrem Buchhändler oder beim Verlag

OESTERHELD & CO., BERLIN W. 15,

ein Exemplar! Sie können dies praktische vom Deutschen Bühnenverein herausgegebene im Taschenformat über 1200 Seiten starke Buch nicht entbehren!

Es ist Zeit, dass Sie sich das Werk sichern, ehe es vergriffen ist.

Sie finden darin die vollständigen Personal-Verzeichnisse aller deutschsprachlichen Theater, an Zahl ca. 675, ein Register von etwa 40,000 Namen Umfang, das auch Chorsänger, Orchestermitglieder, Ballett und technische Angestellte umfasst und ferner die Sommerengagements verzeichnet, praktische Hinweise über die Theaterversorgung auch der kleinsten Orte, über die lokalen Verhältnisse jedes Theaters, eine vom Bühnenverein ausgearbeitete Vakanzenliste, eine Eisenbahnkarte, ein reichhaltiges, mit sehr praktischen Neuerungen versehenes Kalendarium.

Aus dem Inhalt des "Deutschen Theater-Adressbuches 1912 13":

Merktag für die Theaterpraxis.
Kalendarium.

Postalische Bestimmungen.

Münzen mit Kursschwankungen.

Die Gewichte aller Länder.

Wichtige Adressen.

Notizen.

Rollenverzeichnis.

Bibliographie.

Die Toten des Jahres.

Vereinswesen.

Bühnenvertriebsanstalten.

Uraufführungen.

Meist aufgeführte Stücke.

Meist aufgeführte Autoren.

Autoren, die 1914, 1915, 1916
frei werden.

Bühnenschriftsteller und Kom-
ponisten.

Theater für gastierende Ensembles.

Säle für Theater und Konzerte.

Vom Gerichtskostenwesen.

Personal-Verzeichnisse der deut-
schen Bühnen.

Vakanzen

Gastierende Bühnenkünstler und
Rezitatoren.

Ehemalige Bühnenkünstler.

Führer durch den Theaterges-
chäftsverkehr.

Register der Personal-Verzeich-
nisse.

Anzeigen-Register.

Anzeigen.

Preis 3 Mark. Gebunden 4 Mark.

TRADE MARK.



NOT only do the Great
Music - Hall Stars Sing
and Play EXCLUSIVELY for
the

COLUMBIA GRAPH-o-phone

but they Buy it for their
own Entertainment.



THE COLUMBIA GRAPH-O-PHONE.

Columbia GRAPH-o-phones are made in two styles -- Horn-equipped, and Hornless. In Horn-equipped models the prices range from 60s. to £12 10s. That shown above represents the 'Junio Regal' at £5 10s. The Hornless models range in price from £5 10s. to £30. Our new catalogue illustrates every model.

Ask any of the following what
they think of the COLUMBIA
GRAPH-o-phone :

HARRY TATE
CHAS. AUSTIN
LEW LAKE
DOROTHY WARD
JACK & EVELYN
RICH & RICH
BETH TATE

FRED KITCHEN
GEORGE CARNEY
THE TWO BOBS
MAY MOORE-DUPREZ
THE POLUSKIS
WHIT CUNLIFFE
ALEXR. PRINCE

All these, and many others, make exclusive
COLUMBIA-RENA Records.

:: SEND FOR CATALOGUES. ::

COLUMBIA PHONOGRAPH COMPANY, GENERAL
(Dept. SY), 102-108, CLERKENWELL ROAD, LONDON, E.C.

W. PAYNE SEDDON'S THEATRES.

THEATRE ROYAL, LINCOLN.

Lessees: W. PAYNE SEDDON and ERNEST POPE.

NEW THEATRE ROYAL, LOUGHBOROUGH.

Proprietors: W. PAYNE SEDDON and GEO. ROBERTSON.

OPERA HOUSE & HIPPODROME, LONDONDERRY.

Proprietor: W. PAYNE SEDDON.

THEATRE AND FIT-UP TOURS BOOKED.

COMPANIES FARMED IN THE FIT-UP TOWNS.

THEATRICAL BOOKINGS OF ALL KINDS.

London Office of the London Bioscope Company.

WHITBY, SALTBURN, Etc.

THE IRISH LIVING PICTURE CO.:

LONDONDERRY, COLERAINE, BALLYMENA, Etc.

W. PAYNE SEDDON, Criterion Chambers, 10 & 11, Jermyn Street, London, S.W.

Telephone: "6534 GERRARD."

Telegraphic Address: SEDONITIC, LONDON.

TOWN HALL, ALLOA.

Situated centre of town. Seats 1,000. Good dressing-rooms. Well heated and seated. Large gallery, fine organ, piano, electric light. Fully licensed, and every accommodation for fit-up Theatrical, high-class Concert, etc., Companies.

Terms and dates, apply:—

TOWN CLERK, ALLOA.

DUMFRIES. Mechanics' Hall.

Principal Hall in Town. Licensed for Dramatic Plays and Cinematograph Entertainments. Hall 75 by 60 feet. Gallery 32 by 23 feet. Platform 32 by 19 feet, with footlights. Proscenium and Scenery. Proscenium opening 20 feet. Accommodates 1,900 people. Good Dressing Rooms. Lighted throughout by Electric Light.

Dates and terms on application to **W. A. HIDDLESTON, Manager.**

ALEXANDRA HALL, COWES.

Manager, Mr. H. KINGSWELL.

Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500. Stage measurements: 33 ft. wide, 18 ft. deep, 18 ft. high; proscenium, 18 ft. Electric light.

TERMS FOR HIRING: Sharing or Rental.

Stock of Scenery.



DUNDALK TOWN HALL.

Large Stage with Fittings and Drop Scene.

Open for Daily and Weekly Lettings.

Seating accommodation, 800.

One of the largest Provincial Towns in Ireland, situate on the Main Line midway between Dublin and Belfast, and has daily service with all parts of England *via* Greenore and Holyhead. Also four days weekly by steamer direct to Liverpool.

Electric Lighting throughout.

For Vacant Dates and terms of letting,

Apply to

M. COMERFORD, Town Clerk,
Dundalk.



ATHENÆUM HALL, ENNISCORTHY.

DIMENSIONS: Hall, 70×31; Stage, 15×31; Floor to Ceiling, 22 feet. Two convenient Dressing Rooms under Stage, with Private Entrances, Lavatories, &c. Sitting Accommodation, over 500.

RENT: One Night, £2; Two Nights, £3 10s.; Three Nights, £5; Four Nights, £6; Five Nights, £7; Six Nights, £8. Gas extra, about 5s. 1,000.

A deposit of $\frac{1}{2}$ the Rent to secure booking, and balance prepaid before taking possession.

Damages to Hall or Furniture will be charged.

These Terms strictly enforced without exception.

Skating Rink and Ball Court attached to Building.

Address: SECRETARY, ATHENÆUM, ENNISCORTHY.

DROITWICH.—SALTER'S HALL.

Well-furnished excellent Hall for Concerts, Theatricals, etc., with large Seating Accommodation on Floor and in Gallery. Licensed for Plays. The Hall contains Permanent Stage, with Proscenium, Tableau Curtains, Dressing Rooms, and other appointments. No picture shows.—For terms of booking, apply

J. H. HOLLYER, Secretary, Corbett Estate, DROITWICH.

CLAUDE HARRIS Ltd.

Portrait Photographers,
122, Regent Street, W.

If you find difficulty in getting a good photo of yourself, don't delay in giving us a sitting.

DELICATE LIGHTING EFFECTS.

EVERY SITTER MADE A CAREFUL STUDY.

CLAUDE HARRIS Ltd.,

122, REGENT STREET.

(2 minutes from Piccadilly Circus.)

ACCURATE CHECK TAKER

LIMITED.

The Original Ticket-Issuing Machines

are in use at all the principal Theatres in London and the Provinces, and are the Standard Checking Machines.

OVER 2,000 HAVE BEEN INSTALLED.

They afford a most reliable control upon takings.
Every Ticket sold is accurately registered.

Machines to issue One, Two, Three or Four differently priced Tickets installed at lowest possible rentals, and Inspected, Maintained and Renewed free of charge.

FOR QUOTATIONS WITH FULL PARTICULARS APPLY—

The Accurate Check Taker, Ltd.,

17 to 21, Tavistock Street, Covent Garden, London, W.C.

Telephone :—GERRARD 1915.

Telegrams :—"UNRESERVED, LONDON."

CHARLES DOBSON,
Theatrical Hamper Maker,
40 YEARS' EXPERIENCE. STOCK ALWAYS ON HAND.

Send for Illustrated Price List to—

DOBSON, Bradford Road, DEWSBURY

WELLINGTON HOTEL

Wellington Street, Strand, London, W.C.

**COMFORTABLE LOUNGE BAR UPSTAIRS FROM
SALOON BAR.**

**All Wines, Spirits & Cigars of the Very Finest
Quality at Popular Prices.**

MESSRS. SNOW BROS.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded February, 1897.

President, JOE ELVIN.

Chairman of Committee, HARRY BLAKE.

Vice-Chairman, ALBERT VOYCE.

Hon. Treasurer, ARTHUR RIGBY.

Terms of Membership, 5s. entrance fee and 7s. 6d. annual subscription.

Advantages of Membership: 25% Reduction on all Railways in the United Kingdom when travelling in parties of five or more. Free Insurance against accidents and loss of luggage. Free Medical and Free Legal Advice. All Variety Artists not Members should send for Prospectus from—

C. DOUGLAS STUART, Secretary, 18, CHARING CROSS ROAD, W.C.

VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

Founded December, 1907.

President

CHARLES AUSTIN.

Chairman of Committee, ALBERT VOYCE

Vice-Chairman, EDWARD H. LUCAS.

Hon. Treasurer, HARRY BLAKE.

Committee Meetings are held Every Wednesday at 1 o'clock.

Established for the Relief, by Grants or Loans, of bona-fide Variety Artists only.

FUNDS URGENTLY NEEDED. All cases are carefully investigated.

Donations should be sent to—

C. DOUGLAS STUART, Secretary, 18, CHARING CROSS ROAD, W.C.

THE BENEVOLENT INSTITUTION.

"BRINSWORTH," STAINES ROAD, TWICKENHAM, NOW OPEN.

Candidates for admission, who must be genuine old performers, must apply to the Committee. Annual Subscriptions earnestly required for the maintenance of the Institution.

C. DOUGLAS STUART, Secretary, 18, Charing Cross Road, W.C.

THE BENEFICENT ORDER OF TERRIERS FOR VARIETY PERFORMERS.

Any bona-fide Variety Performer over the age of 18 and under 40 is eligible as a Member.

Grants are made in the event of sickness and death of Member or Member's Wife. Free Medical Attendance. Loans. Insurance of Properties against Loss by Fire. Free Legal Advice.

Social Advantages:—GRAND CEREMONIAL MEETING every Sunday Evening at 7.30 p.m. at the "THREE STAGS HOTEL" Kennington Road, S.E.

For full particulars apply to:—

ARTHUR WERE, Secretary, "THREE STAGS HOTEL," 69, Kennington Road, LONDON, S.E.

THEATRICAL LADIES' GUILD.

Founder

MRS. CARSON.

President

MISS FANNY BROUGH.

3, Bayley Street, Bedford Sq., London, W.C.



POTTERTON'S

Tele.:
Gerrard
8159

11, AGAR STREET, STRAND, W.C.,

And at TUNBRIDGE WELLS.

Every Requisite for Stage Wear. Sale or Hire.

**COSTUME, WIGS, PROPERTIES, Etc.
SCENERY, UNIFORMS, Etc.**



A good turn.

You do yourself a good turn when you buy our Furniture:—because you buy **big value**. A personal visit to our Showrooms will convince you of this. We can show you some of the most delightfully Furnished Model Flats it would be possible to imagine—furnished complete, even to the smallest detail, at an inclusive price which will astonish you. We can furnish you a flat in exact imitation of one of these, so why not call and see them.



FURNITURE



Made by skilled Craftsmen & made well



OUR EASY PAYMENT POLICY. Our easy system of monthly payments will enable you to dismiss the question of first cost. This is an ideal system for furnishing your home without capital at all. Under our special policy we not only arrange to accept monthly payments extending over a period of one, two, or three years, but, further than this, we make a special point of not charging interest, nor do we require security.

OUR CATALOGUE.—You are specially requested to send for our latest catalogue. If you are at all interested in the furnishing of a home you will find a fund of information and suggestion on home decoration in its 400 pages. Great expense has been incurred to make this book highly interesting, and a special presentation copy will be sent to every reader of **THE STAGE YEAR BOOK** who makes application. Postage will be paid by us.

GENERAL TERMS.

£10 Worth	£0 6 0 per Month
20	0 11 0
30	0 17 0
40	1 5 0
50	1 8 0
100	2 5 0
200	4 10 0
500	11 5 0
1,020	22 10 0

An additional discount of 10 per cent. will be allowed on all orders. We do not charge interest on regular deposits. Country Customers' fares are paid in any order over £30. Every article purchased is very carefully packed and delivered to any required address free of all cost. Any Carpets or Linos bought will be laid free, and schemes for completely furnishing a house in various original and attractive styles will be submitted at your request. £10,000 of Second-hand Furniture always in Stock.

ORIGINATORS OF THE DEFERRED PAYMENT SYSTEM.

HACKNEY FURNISHING CO., LTD.,

Oxford Street Showrooms : OXFORD STREET, LONDON, W.

Telephone: 8936 and 8008 Gerrard. Telegrams: "Openwork, London."

Hackney Showrooms : 1, 2, 3, 4, Town Hall Buildings; 18, 19, 20, 21, 22, The Grove (adjoining), Mare St., Hackney, London.

Telephone: 84 Dalston and 854 North. Telegrams: "Furniments, London."

Hours of Business: Oxford St.—9 till 8; Sats. 9 till 1 o'clock. Mare St.—9 till 9; Thurs. 9 till 1 o'clock.

THE Theatrical & Vaudeville Exchange

WILL COLLINS & CO..

*Broadmead House, Pantom St., Haymarket, S.W.
Rooms 14, 15, 16, 17.*

Telephone : 9839 Gerrard.

Telegrams : "SNILLOWILO CHARLES, LONDON."



BIG STAR ACTS WANTED for AUSTRALIA and AFRICA

Interviews by appointment only.
Correspondence in all languages.

Working in conjunction with—

C. BORNHAUPT,

15, Galerie du Roi, Bruxelles ;

and

CLAUDE W. BOSTOCK,

Room 305,

Putnam Building, Times Square, New York.



HORACE GOLDEN
WILLIE PANTZER & CO.
GERALD GRIFFIN
PHILIP BRAHAM
MAB H HARRIS AND
GROTESQUES
WESTER BROTHERS
RINALDO
TUCKER
THREE ERNESTS
LAUREL FAMILY
EMERSON & DIBBE
YOUNG BIFALDO
DONAL McDONALD
MUSICAL GARDINERS
HARRY GREY
THE KASRACS
EMERSON & BALDWIN
ALEXANDRE & BERTIE
FRED WILSON
RAY HARTLEY
LALIA SELLON
JEN LATONA
DAISY DORMER
DAILY WOOD
SERENE NORD
BESSIE SLAUGHTER
ANNA DOROTHY
SISTERS REEVE
MILFORD LUCILLE
JENNY HARTLEY
ANNA HANA
CAPE GIRLS
LILLIE SOUTER
ADA REEVE
NAN CHESTER
VIOLETTE ROMAINE
LA DANSEUSE
THE ROMPS
LESSEDS
BERT GILBERT
HORACE HUNTER
C BROTHERS LUCK
WILL VAN ALLEN
HARRY LAMORE
THE AEROS
FOUR CHARLES
SMITH & WEST
RAY & ZACK
JEAN SCHWILLER
IKE AND WILL SCOTT
DAMERELL & RUTLAND
BOYD & GILFAIN
THREE ITS
TOM JONES
FOREST DELL
M D SAUND & YOUNG
"Gay Gordons" and
"River Girl"
VASSO
VILMOS WESTON
WILLIAMS & SEGAL
CHAS. BELL & CO.
PONCHERRIS
BERT FEROL
FIVE OLIVAS
SPELLE
FRANCO PIPER

PERCY HONRI
ARMSTRONG & KELLY
JOHN F. TRAYNOR
AERIAL SMITHS
LIVING LANE
WIFE & G. HARRIS
FRERY CORVEY
CONRAD & WHIDDEN
THE THREE RASCALS
ARTHUR RIGBY
THE SIDONIAS
ANNA EVA FAY
POTTS BROTHERS
CALL EMERY
ROBERTS & ROBERTS
WESTON & LYNCH
JOHN & MAB BURKE
HOEY & LEE
CHICK SALES
HARVEY DE VORA TRIO
ROYA & REJAN
JUGGLING NELSON
AL & FANNY SPADMAN
THE CYCLING ZENOBIA
FLO & OLLIE WALTERS
KALMA & CO.
LATON & BENJAMIN
WILSON & PEARSON
EDDIE ROSS
TEXAS TOMMY DANCERS
VAN & SCHENK
FRED TWINS
CHRISTINE ROY

And many other equally well-known Artists.

JULIAN WYLIE

An Agent with an "Ideas" Department.

18, CHARING CROSS ROAD

LONDON, W.C.

SOLE AGENT FOR:—

DAVID DEVANT.

BETTY BARCLAY AND A BARITONE.

OSWALD WILLIAMS.

THE JESSE L. LASKY COMPANY

in "Detective Keen."

"THE GIRL WITH THE GOLDEN HAIR"

(MISS MARGARET DEMPSEY, Prima Donna.)

MASKELYNE AND DEVANT'S MYSTERIES,

Including: "The Window of the Haunted House,"

"The Disappearing Donkey," Etc.

"THAT 'CELLO MAN," JACQUES GRANDPIERRE.

LAURI WYLIE AND COMPANY

in "Early Morning Reflections" and "The Toy Theatre."

P. T. SELBIT'S NOVELTIES.

Including: Shadow People, The Wrestling Cheese, Spirit
Paintings, The Objecticon, Etc.

OWEN CLARK.

DEANE TRIBUNE AND ESTELLE CERRERO.

ERNEST H. MILLS, Etc.

Telephone : 5996 GERRARD.

Telegrams : "WYLICARRO, WESTSTRAND, LONDON."

Telephone :
4319 CENTRAL.

Telegrams :
"SHEREKIU, LONDON."

B. SHEREK'S

International Variety Agency.

GENERAL MANAGER :

JACK GOODSON.

WE CAN BOOK YOU AT ANY
HALL, AS WE ARE IN DAILY
CONTACT WITH ALL PROPRIETORS
IN THE UNITED KINGDOM,
AMERICA, AND THE CONTINENT.

TOM SHAW & CO.

18, Adam Street,
STRAND, W.C.

Telegrams : "Stagery, London." Telephone : 3871 Gerrard.

Always an opening for real Talent
SOMERS & MASTERS,
Variety and Dramatic Agency,

Telegrams : Extras, London.

Telephone Nos. 3313 Gerrard,
6320 "

OXFORD MUSIC HALL BUILDINGS,
No. 1, Tottenham Court Road, LONDON, W.

OFFICE HOURS :
Daily, 11 till 1; 2 till 4.

SATURDAYS,
11 till 1.

OTHER TIMES BY
APPOINTMENT.

WELMANS

INTERNATIONAL STAGE SUPPLY.
Copyrighting Bureau.

Head Offices: 24, BUCKINGHAM ST., STRAND,
FIRST FLOOR. W.C., LONDON. NR. CHANCERY

Every Kind of
BUSINESS CONDUCTED
IN
ALL parts of the World
FOR
THEATRES, MUSIC HALLS,
PICTURE PALACES,
EXHIBITIONS, &c., &c.

QUEEN'S, POPLAR, E.

Proprietors: F. & M. ABRAHAMS.

General Manager: MORRIS ABRAHAMS.

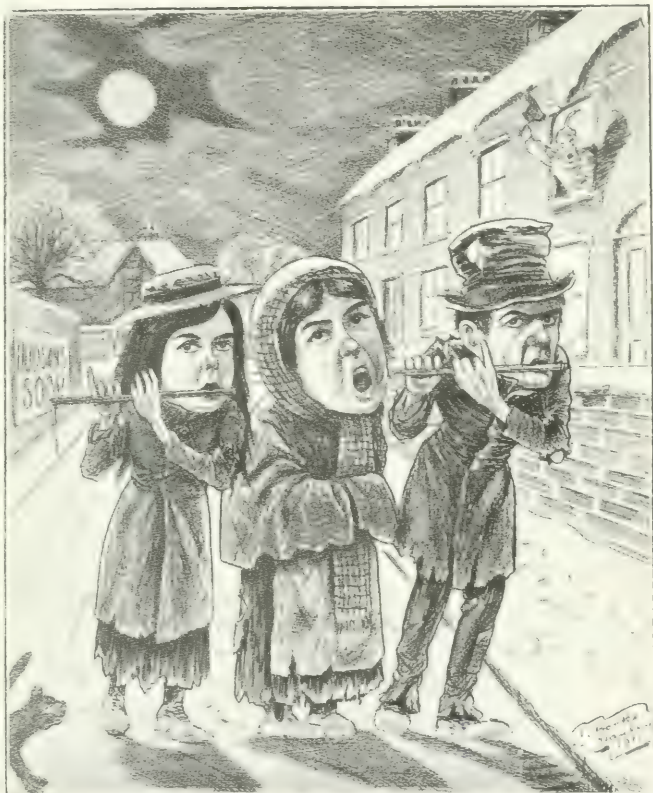
TWICE NIGHTLY and MATINEE THURSDAY.

Music and Dancing, Stage Plays, and Cinema Licenses Held.

Electricity, 230 volt direct.

:: ::

Stage, 30 opening, 42 depth.



OLGA, ELGAR & ELI HUDSON.

"Artistes who have assisted in raising the tone of the Music Halls."—Vide *FRANK ALLEN and OSWALD STOLL*.

"The most artistic entertainment ever presented on the Vaudeville Stage."

—Vide *MANCHESTER GUARDIAN*.

BOOKED SOLID TILL 1916

BY THEIR BUSINESS MANAGER—

JACK GOODSON, 17, LISLE STREET, W.C.

BETTY BARCLAY

AND A

BARITONE

The acme of refinement
and originality in vaudeville

NO VACANCIES 1913

34, CRANBOURN STREET, LONDON, W.

2473 Central

968 Willesden

JULIAN WYLIE'S AGENCY,
18, CHARING CROSS ROAD, LONDON, W.C.

The Pioneers of Rag-time Shows in England.

HEDGES BROTHERS & JACOBSON



We do not want to throw bouquets at ourselves, but who will deny that the present boom in Rag-time is due to the success achieved by us?

Since our first appearance at the Palace we have consistently featured **REAL** Rag-time at all our performances throughout the Kingdom.

We have trained British audiences to appreciate Rag-time. For the result—See our date-book, and count the Rag-timers who have followed us.

Rag-timers may come,
Rag-timers may go,
But we'll be with you for ever.

Booked at all the Principal Halls until 1917.

Address: Vaudeville Club, 98, Charing Cross Road, w.c.

NEW YEAR'S GREETINGS

FROM

MAURICE C. GERALDO

his Juggling Boys

AND THAT GIRL

All Communications—VAUDEVILLE CLUB.

*Successfully worked the Four Republics of South America
(SEQUIN TOUR). Two months prolonged for six.*

THE GREATEST LITTLE LADY ON THE STAGE TO-DAY.
ATHELDA THE GREAT.

Own elaborate fit-up, 32 ft. by 24 ft.

FAMOUS LADY CHAMPION STRONG ACT.
THE LADY WITH A PERFECT FIGURE.

ATHELDA THE GREAT,
IN A MARVELLOUS UP-TO-DATE ATHLETIC SHOW.

ATHELDA

Does not suggest a vulgar display of adipose, but a graceful figure of
 beauty, muscle and concealed strength.

TOP, BOTTOMED, OR FEATURED ON EVERY BILL.

Managers are invited to see this Act when in their district, also to inspect the
 weights, which will prove that Athelda is one of the hardest little Lady Athletes
 on the Halls to-day and a Champion. And always an immense success.

*Made an Instantaneous Success on the Broadhead Tour. Complimented
 by Messrs. Broadhead, to whom please refer. No Sole Agent.*

Perm. Address:—5, ST. MARY'S PLACE, ABERAVON, S. WALES.



THOSE **UNIQUE** ENTERTAINERS

MISS

MAY ERNE

AMBI-"PE"-DEXTER (Registered)

AND

"HE OF THE VOICE."

UNIQUE Singing and
UNIQUE Dancing to
UNIQUE Self-Accompaniment upon
UNIQUE Self-Invented Instruments.

THE ACME OF ORIGINALITY ; ARTISTIC & HUMOROUS.

FULLY BOOKED by Moss Empires, Ltd.,
London Theatres of Varieties, Ltd.,
Macnaghten Circuit, etc., **TILL 1914**

Scenery by W. D. HOBBS, Pictorials by ST. PAUL'S.

PANTOMIME, KENNINGTON T., LONDON.

Communications *en route* or to

ERNE CHESTER, The Vine Hotel, Abington St., Northampton.



HARRY CLAFF
 presents
THE WHITE KNIGHT
 and
THE DEMON AND THE FAIRY
 GOING BETTER THAN EVER.

5, MARIUS MANSIONS, MARIUS ROAD, BALHAM, S.W. 'Phone: 57 Battersea.

MR. DAN DANIELS
 presents the famous
SCARLET MR. E'S,
 RENOWNED MASKED ENTERTAINERS, with their
JESTER.

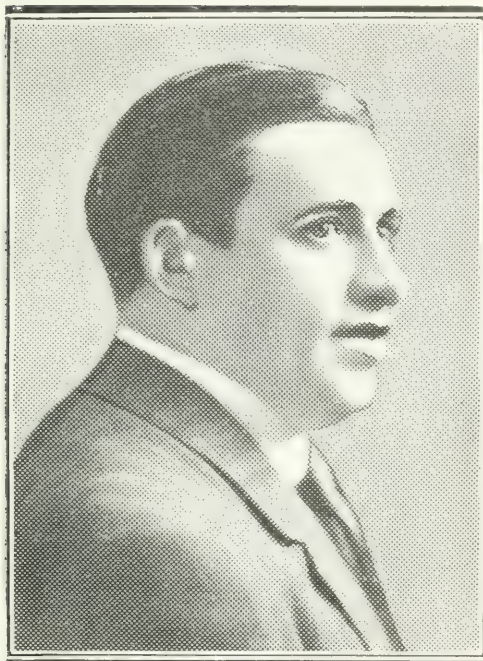
In an up-to-date entertainment, unequalled in originality and refinement.
 Costumed and Staged by JOE DANIELS, JUN.

Particulars—DAN DANIELS, 112, LEADENHALL STREET, LONDON, E.C.
 'Phone, 12099 Central.

CORNALLA & EDDIE,
 Toss 'em and Miss 'em.

REGARDS TO ALL.

A. WALKER'S THREE ORIGINAL GUARDS
 MILITARY ACROBATIC GYMNASTIC ACT.
 A REAL NOVELTY :: IN IMPROVED ACT.
 The one and only act of its kind. Daring equilibristic feats, sensationa finish.
 Clean and Refined.
 ADDRESS: 88, CONYBERE STREET, HIGHGATE BIRMINGHAM.



THE ACKNOWLEDGED HIT
OF THE SEASON.

Myron M. Gilday

and

Harry W. Fox

wish a Prosperous New Year to all
Brother and Sister Artists: may
their future be as prosperous as
our past.

To Proprietors and Managers we
wish a Prosperous New Year.

There is a boom in trade: you
should have packed houses; if not,
why not? Because you have not
Gilday & Fox Topping your
Bill. Be up-to-date, as we are.
If you have no dates with us,
book immediately and play to
capacity.

Only a few vacancies in each
year during the next five years.

TOP OR BOTTOM EVERYWHERE

Agent:—WORLD S. WHEELER. Sole Proprietor and Manager, MYRON M. GILDAY.

LEONI CLARKE, The Cat King.

Royal Comedy Animal Act. One
Long Laugh from Start to finish.

**THIS ACT CONSISTS OF CATS, MONKEYS, RABBITS, HARES,
PIGEONS, CANARIES and GUINEA PIGS.**

ALWAYS SOMETHING NEW.

SHARE OR CERTAINLY

Managers and Proprietors of Piers, Pavilions, Winter Gardens, Theatres, Hippodromes, Halls, Seaside
Resorts, and places that can take money, kindly note that where their audiences consists of large
numbers of ladies and children this act for drawing powers has no equal.

Magnificent Fictorial Posters, Lithos, Printing Display.

Notice to Proprietors and Managers.—When making offers for Sharing Terms, please state size of
stage, seating capacity, and prices of admission.

Permanent Address:—RACEHORSE HOTEL, NORTHAMPTON.

ZELLA VONDI & CO.,

**IN A BRILLIANT MUSICAL AND DANCING POT-POURRI
TALENT. VERSATILITY. ORIGINALITY. (Par Excellence.)**

Unique Instruments—Artistically Staged.

Novel Dances—Beautifully Presented.

Exclusive Costumes—The Acme of Perfection.

A "STAR" ACT.

ONE TON STAGE REQUISITES CARRIED.

c/o "The Stage," 16, York Street, Covent Garden W.C.

VARIETY CARDS.

GEORGE FORMBY.

With all MY faults I love ME still.
Tivoli, Oxford, Pavilion, 10 weeks.

FRANK CASS,

Versatile Artiste.
Compliments to all. Perm., Poplars, Glan Conway, N. Wales.

CHRIS VAN BERN,

The New Method Comedian,
With a Monologue that Entertains, Amuses, and Mystifies.

PAUL GLOVE,

The World's Greatest Club Swinger, Bar-Bell and Tennis Racquet Manipulator. Sure Success.
All Communications: 106, Leopold Road, Liverpool.

LITTLE LEEMAN CLOUGH,

The Tangle Feet Wooden Shoe Dancer, Touring with Captain Grahames.
Permanent Address: 171, Old Street, Ashton-u.-Lyne.

THE GREAT STIRLING.

The Human Marionette of 1913,
All communications c/o "The Stage."

CHARLES AUSTIN,

COMEDIAN,
Venetia Cottage, Brixton Hill, S.W.,

PRESENTS
"THE EXPLOITS OF PARKER, P.C.," "THE BOMBHELL," "PARKER'S
PROGRESS," and "PARKER, P.C."

Telephone: BRIXTON 1512.



"KISBEY"

THE CALL BOY

Communications—

**VAUDEVILLE
CLUB.**

DRAMATIC CARDS.

HERBERT BEERBOHM TREE.

His Majesty's Theatre.

MR. WILFRED ESMOND.

On Tour.
3, Loughborough Park, Brixton, S.W.

J. W. CORDINER.

Proprietor "Dare-Devil Dorothy." 13th year of continuous tour. Co-Proprietor and Manager of the latest Musical Comedy, "The Colombo Girl." Member of Touring Managers' Association and Theatrical Managers' Club. Permanent address, 5, Wardour Street, London, W.

HAMILTON DEANE.

Address: Sturt House, St. Augustin's Road, Bournemouth.

MR. ARTHUR KNIGHT.

Character, Stage or General Manager. Miss Edith Knight, Lead.
Permanent: 36, Oswald Road, St. Albans.

J. TELLY DILLSEN.

Comedian. Puts character into Comedy and comedy into Character.
Permanent address, c/o "The Stage," 16, York Street, London, W.C.

JAMES STEPHENS.

Comedian.
Address: 47, Walford Road, Stoke Newington, London.

Heavy Leading Business.
CLIFTON EARLE.

Permanent Address: Hawkesbury Hall, Coventry.

Mr. LESLIE HAMILTON,

Juveniles, Light Comedy, etc. Stage or General Management.
11, Farnbridge Road, Sydenham, S.E.

MR. AND MRS. WILLIAM HEILBRONN

(Miss Dorothy Haigh). Leading Business.
All communications 15, Varley Street Oldham Road, Manchester.

MR. AND MRS. ALFRED STRETTON

(Helene Thomson). Champs. Special Comedy, Heavy Leading Business.
C/o "The Stage," 16, York Street, London, W.C.

MR. AND MRS. GEORGE EDWIN CLIVE

(Miss Amber Wyville). Leads.
46, Granville Gardens, West Kensington, London.

IMPORTANT REVIVAL. THE WORLD-RENOWNED ENTERTAINMENTS.

Mohawk Minstrels

(LATE ROYAL AGRICULTURAL HALL, LONDON).

Moore and Burgess Minstrels

(LATE ST. JAMES'S HALL, PICCADILLY, LONDON, W.).

All communications to Charles Henry Phipps, 28 Silchester Road, Notting Hill, London, W.

DRAMATIC CARDS.**HARRY NICHOLLS.**

RUPERT COTTAGE, BEDFORD PARK, W.

J. R. LA FAN,Producer, Stage Director and Character Actor, A.A.
1912, "Night" and General Manager, Messrs. Mark Curzon, G. Du Maurier's "Passers By" Co.**BERT MURRAY,**Prin. Comedy, Sing and Dance, Falls, &c.
3, Bodney Road, Hackney, London, N.E.**HARRY W. DAY.**

General Manager, Gaiety Theatre, Ayr.

FRED BENTLEY,Actor,
79, HARTHAM ROAD, ISLEWORTH.**MISS ADA BLANCHE.**

ADDRESS:

c/o "The Stage," 16, York Street, Covent Garden, W.C.

THE MASCOT MANAGER.**WALLE SPINNER,**

A RELIABLE GENERAL MANAGER WHO CAN ACT.

Speciality: Character and Old Men. Over 12 years' good sound experience
in all branches of the business (touring and resident).

Address en Route, or c/o "The Stage."

HUGH CLAYTON,

Leading Business.



Perm., 59, Withnell Road, South Shore, BLACKPOOL.

LEN DELMAR, Juv., Light Com., Pathos.**EMILIE DAVIES,** Light Com., Aris. & Com. O.W.**OWN SINGING AND MUSICAL SPECIALITIES.**

"Pierrot and the Maid," "Widow's Encumbrance," "Paradise Lost," etc.

PERM. ADD., 66, High Street, Neyland, South Wales.

THE GUILDHALL SCHOOL OF MUSIC,

VICTORIA EMBANKMENT, E.C.

(Near Blackfriars Bridge).

Established by the Corporation of London in 1880,

And under the Management and Control of the Music Committee.

Principal - LANDON RONALD.

The Guildhall School of Music was established by the Corporation of the City of London in September, 1880, for the purpose of providing high-class instruction in the art and science of Music at moderate cost to the Student. The School is for Professional and Amateur Students.

The subjects taught in the School include :—Elocution, Gesture and Deportment, Stage Dancing, Fencing, and all Musical subjects.

Instruction in the above subjects is given daily from 8.30 a.m. till 8.30 p.m.

The year is divided into **Three Terms**, arranged to commence as follows:—Third Monday in September, Second Monday in January, Fourth Monday in April.

Students of any age are admitted at any time.

The only School in London or the Provinces possessing a fully equipped Theatre.

Students of the Guildhall School have played leading parts in the following Theatres and Companies:—The Moody-Manners Company, The Carl Rosa Company, Greet's Companies, The D'Oyly Carte Companies, The George Edwardes Companies, Mr. Seymour Hicks' Company, Drury Lane, The Gaiety, The Savoy, The Vaudeville, The Garrick, The Palace, &c., &c., &c.

The Stage Training given is of a thorough description, and opportunity is afforded pupils each term of taking part in performances in the School Theatre.

OPERATIC CLASS.—Saturdays at 3 o'clock, and other appointed times.

For Prospectus and all further particulars apply to

H. SAXE WYNDHAM, Secretary.

Telegraphic Address:—"EUPHONIUM, FLEET, LONDON."

Telephone No.—1943 Holborn.

Royal General Theatrical Fund

Established 1839. Incorporated by Royal Charter 1853.

PATRON :

His Majesty the King.

PATRONESSES :

Her Majesty the Queen : Her Majesty Queen Alexandra.

PRESIDENT :

SIR GEORGE ALEXANDER, J.P., L.C.C.

TRUSTEES

ALFRED DE ROTHSCHILD, Esq., C.V.O. ; SIR SQUIRE BANCROFT ;

SIR GEORGE ALEXANDER, J.P., L.C.C.

To provide Annuities for Aged and Infirm Actors

and

others connected with the Theatrical Profession.

Particulars as to Rules, Subscriptions, etc., on application to

CHARLES CRUIKSHANKS, Sec.,

SAVOY HOUSE — 115-116, STRAND — LONDON, W.C.

Office hours : Tuesdays and Fridays, 11 till 4.



THE ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, N.W.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER 1830.

Patron — HIS MAJESTY THE KING.

President—H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal—SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

The Fee for the ordinary curriculum is 12 Guineas per Term.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors Associates of the Institution, and are thereby entitled to the use after their names of the initials A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the initials F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the initials L.R.A.M.

An examination of persons engaged in the Training of Children's Voices is held annually in September and during the Christmas vacation and a certificate is granted to successful candidates.

A Special Course of Lecture Lessons for Professional Music Teachers has been instituted, to be followed by an Examination for the distinction of Associateship.

Prospectus, entry form, and all further information may be obtained on application.



F. W. RENAUT, *Secretary*.

“THE STAGE” YEAR BOOK

1913

EDITED BY L. CARSON


LONDON :
— “THE STAGE” OFFICES —
16, YORK STREET, COVENT GARDEN



"The Stage" Guide

— — Price 2 6 — —

PN
2012
S7
1913



A COMPLETE AND UP-TO-DATE GUIDE
TO ALL THE THEATRES, MUSIC HALLS
AND HALLS IN THE UNITED KINGDOM.

650611

30.1.57



The book, though in the main aiming at being one of complete reference to all places of amusement, covers even a larger field and provides the actor or manager with all information concerning a town from, say, the size of a stage to a description of the local golf links.

Offices :
Covent Garden,

16, York St.,
London, W.C.



CONTENTS.

	PAGE
Academy of Dramatic Art	122
Actors' Association	99
Actors' Benevolent Fund	102
Actors' Church Union	104
Actors' Day	104
Actors' Orphanage Fund	102
Actresses' Franchise League	106
Agents, List of Licensed	85
" L.C.C. By-Laws	89
America, The Drama in. By W. H. Denny	55
" Fires in Theatres	220
" New Theatres Opened	220
" Obituary	221
" Plays of the Year	211
Australia, Progress in. By Eardley Turner	90
Authors of the Year	197
Baddeley Cake, The	86
Birmingham Repertory Theatre	118
Books of the Year. By L. H. Jacobsen	74
Catholic Stage Guild	105
Censorship and Licensing	82
Circuits	127
Concert Artists' Benevolent Association	123
" Conditions of Modern Drama, The." By Laurence Housman	17
Dinners, Banquets, etc.	210
Drama of the Year, The, by E. A. Baughan	5
Dublin Repertory Theatre	117
English Play Society	100
Fires in Theatres	93
General Meetings of Societies, Funds, etc.	206
German Plays, Alphabetical List	231
Germany, The Theatrical Year in, by F. E. Wasburn Freund	41
Glasgow Repertory Theatre	117
Grand Order of Water Rats	120
Ibsen Club	109
Incorporated Stage Society, The	106
Kinematograph Associations	124
King and the Theatre, The	12

CONTENTS—continued.

	PAGE
Legal Cases	236
Legal Cases (Index to same)	234
Liverpool Repertory Theatre	117
Manchester Repertory Theatre	116
Masonic Lodges and Chapters	94
Miscellaneous Events of the Year	91
Societies	121
Music and Dancing Licenses Bill, The	85
Music Hall Artists' Railway Association	110
Music Hall Home	120
Music Hall Ladies' Guild	119
"Music of the Year." By F. Gilbert Webb	23
New Theatres and Music Halls Opened	93
Obituary	207
Paris, Plays of the Year	226
Paris Stage in 1912, The. By John N. Raphael	37
Pictures at the Royal Academy	205
"Plaint of the Earnest Student, The." By Mostyn T. Pigott	14
Playgoers' Clubs	113
Play-Producing Societies	100
Plays of the Year (Alphabetically arranged with full Casts)	129
Poetry Society	121
Railway Rates	12
Repertory Theatres	110
Royal General Theatrical Fund	103
Society of Authors	101
Society of the Theatre	121
Staff Organisations	120
Stage Children: Their Employment and the Law. By Bernard Weller	78
Stage Needlework Guild	104
Sunday Opening	92
Terriers' Association	120
Theatre Design and Construction. By Ernest Runtz, F.R.I.B.A., F.S.I.	67
Theatres Alliance, The	101
Theatrical Clubs	110
Theatrical Ladies' Guild	104
Theatrical Organisations	90
Theatrical Managers' Association	100
Touring Managers' Association	101
Travelling Theatre Managers' Association	101
United Billposters' Association	123
Variety Artists' Benevolent Fund	119
Variety Artists' Federation	118
Variety Organisations	118
Variety Year, The. By E. M. Sansom	27
Vaudeville Producers' Association	121
West End Theatre Managers, Society of	110
"Witch, The." By B. I. May	32

INDEX TO ILLUSTRATIONS.

ART SUPPLEMENTS.

Miss Phyllis Neilson-Terry	frontispiece
" Drake "	facing page 8
" Ann "	20
" Gipsy Love "	26
Mlle Arlette Dorgère	35
„ Huguette Dastry	37
„ Jane Renouardt	38
„ Marthe Debiegne	41

PLAYS OF THE YEAR.

" Drake "	" Art and Opportunity "
" The Mind the Paint Girl "	" Officer 666 "
" Twelfth Night "	" The Amazons "
" Milestones "	" The Turning Point "
" Hindle Wakes "	" Doormats "
" Jelf's "	" Gipsy Love "
" The Dancing Mistress "	" The Little Café "
" The Sunshine Girl "	" Princess Caprice "
" Little Miss Llewelyn "	" Ready Money "
" A Scrape o' the Pen "	" The Malingerer " — pages 12-14

CONCERT PARTIES.

Mr. Stanley Kirkby's Party	The Gay Gondoliers
The Vagabond Players	The Brownies
Mr. Will Catlin's Party	The Cigarettes
The Gems	The Georgians
The Gaieties	The Ideals
The Wags	The Strolling Players
The March Hares	— pages 22-23

THE VARIETY STAGE.

" Variety's Garden Party "	Mr. Bert Gilbert
The Palladium Minstrels	" Signposts "
" The Blue House "	" Everybody "
" The Constant Husband "	" The Real Napoleon "
" Kill That Fly! "	" Striking Home "
" Patching It Up. "	Mr. Alfred Lester
" The King They Couldn't Kill "	Little Tich
" Uncle Jasper "	Hedges Brothers and Jacobson
Betty Barclay and a Baritone	" The Gipsies "
" The Bombshell "	" At the Seaside "
" Seven Blind Men "	Mr. Harry Claff
Olga, Elgar and Eli Hudson	Miss Ella Shields
" The Ticket Collector "	" Ambipedexter "
Miss Ivy Ray	— pages 32-35

INDEX TO ILLUSTRATIONS—continued.

THE GERMAN STAGE.

The Double Theatre, Stuttgart (exterior)	" Gudruss "	—pages—	48-49
" Antigone "	" Nibelungen "		
Leisistrata	" Hamlet "		
" Much Ado About Nothing "	" Tristan and Isolde "		
—pages—	" Pellers and Melisande "		
" O, hello "	The Double Theatre, Stuttgart (interior)		
" Gyges and His Ring "	" Sylvia "	—pages—	52-53
" A Woman of No Importance "			
" Hamlet "			

THE AMERICAN STAGE.

" The Daughter of Heaven "	Miss Edith Taliaferro		
" Oliver Twist "	Mr. Basil Gill		
" Broadway Jones "	Miss Viola Allen		
" Officer 666 "	Mr. Frank McIntyre and		
" Little Women "	Miss Mildred Manning		
" Hawthorne of the U.S.A. "	Mr. Scott Welsh and Models		
" Over the River "	Miss Alice Brady		
" The Greyhound "	.. Florence Nash		
—pages—	.. Grace Edmond		
56-57	.. Jane Cowl		
	.. Irene Fenwick		
" Within the Law "	Mr. Eddie Fay	—pages—	58-59
Miss Marie Doro and Mr.			
Lyn Harding			

THE AUSTRALIAN STAGE.

" The Quaker Girl "	Miss Hilda Spong and Mr.		
" Everywoman "	Eardley Turner		
Adelphi Theatre, Sydney.	Miss Ivy Schilling and Mr.		
Mr. Gegan McMahon	Leslie Holland	—pages—	63-65
Mr. Louis Esson			

MISCELLANEOUS ILLUSTRATIONS.

The Peter Pan Statue	.. .. .	facing page	17
" Milestones " Poster	.. .. .	..	23







Phyllis Keiser-Lewis

DRAMA OF THE YEAR.

BY E. A. BAUGHAN.

IN reviewing the drama of 1911 it was impossible to be optimistic. The popular and well-known dramatists had given the world nothing of note, and the plays by the younger school did not compensate for this barrenness. Fortunately, I can review the drama of 1912 in a more optimistic spirit, not only because what has been actually achieved has had intrinsic merit, but also because the new school has outgrown the necessity of running in leading strings. The younger men no longer imitate Bernard Shaw in their comedies, although the Shaw influence is very strongly marked. I would define that influence as being a realism of psychology instead of a realism of material environment. Bernard Shaw rebelled against the romance which assigned to human beings motives which they thought ought to rule their conduct but did not. The author of "You Never Can Tell" took the same attitude to drama in general that "Troilus and Cressida" takes towards the rest of the Shakespearean comedies. The most superficial observer of life is aware that motives are so complex that human beings never think or act in the straightforward heroic or villainous style of the old drama. Good and bad is inextricably mixed in the psychology of the most ordinary man. Unfortunately Shaw, with his passion for truth and for cutting down to the realities of things, and with his disgust for the sensual basis of romance, has never understood that the pretences of romance did in some sort shadow forth realities. He has criticised life as if it could be lived by the light of pure reason, and he has taken no account of the emotional upheavals which suddenly break up the smooth crust of reason. I do not believe for a moment that as a man he does not recognise the force of these upheavals. If he has not experienced them in his own life, he has had many examples before his eyes in his own day. Rather it is that having laid down for himself a point of view from which he could focus humanity so that it should come well within the picture he wished to draw of it, he has purposely omitted all feelings and thoughts which would disturb or break up his picture. As a consequence, his plays lose in reality what they gain in Shavian wit.

THE NEW DRAMATISTS.

The younger school of dramatists has been influenced to a great extent by Mr. Bernard Shaw, but not as directly as either the late Mr. St. John Hankin or Mr. Granville Barker; that is to say, that there is no attempt to imitate the Shavian outlook in sociology or ethics, although Mr. Shaw's mood and technical methods have been imitated. I think we may quite reasonably trace the renaissance of British drama from the days when Ibsen first attracted attention here. Psychological and ethical fantasy expressed in terms of modern life is the real technical lesson of Ibsen's plays. The ethical ideas themselves of the great Norwegian dramatist had a marked influence on Bernard Shaw himself, but that influence is hardly traceable in the work of the younger school. Nor do our present dramatists deny the existence of emotion as a motive force in the actions of men and women. The characters of the newer drama do not have their being in the rarefied atmosphere of cold, pure reason. On the other hand, one must admit that none of the younger men possesses the mental grip and curious idealism of Bernard Shaw himself. The author of "Major Barbara" and "You Never Can Tell" stands by himself in that respect, and however unsatisfactory we may find his explanations of life, ignoring or sneering at some of its strongest impulses, as they do, yet in every one of his dramas we are made to feel that a man of high mind and singular powers of analysis is expressing himself.

Before dealing with what may be called the "normal theatre," that is to say, the theatre which seeks to give entertainment to those willing to pay for it—a theatre in which great Art has had and may yet have its place—I will pass in review those plays of the year which seem to me to have some vital and original characteristics. A feature of the year which makes for optimism is that the new artistic play does attract a paying audience. The kind of drama which once only appealed to a very limited and special audience is now more widely popular, and theatrical managers may do well to recognise that fact. First and foremost in this review must pass Miss K. G. Sowerby's "Rutherford and Sons," which, originally produced at a series of matinees at the Court in February, was afterwards placed in the evening bill at the Vaudeville, and had quite a vogue. This drama of life in the North is grey, dour, and hard, but it has power, vitality, and reality. Moreover, it is no mere realistic study on the old-fashioned lines, but has a kind of message in its presentation of woman's courage in love and motherhood. This emotional kernel of the play is an excuse for its rough and unwinning husk. Miss Sowerby has, perhaps unconsciously, grasped the fact that the days of Art for Art's sake have gone. We no longer demand ugly realism for the sake of its ugliness. We ask of a dramatist that there shall be some patent reason for putting ugly realism on the stage. In "Rutherford and Sons" there is a woman's reason. It presents to a world of men some of the thoughts and feelings of real womanhood, and not the thoughts and feelings of womanhood as man sees it. On the other hand, the play has the weakness of all plays and novels by women: the drawing of a "strong" man without sufficient modelling. John Rutherford, in his persistent harshness, in his lack of humour and average geniality, and in his want of ordinary tenderness and friendliness towards his children is like no man who ever walked this earth. The play has other weaknesses, especially in its last act, but it is a play which presented to us a new dramatist of genuine insight and talent.

Mr. Stanley Houghton's "Hindle Wakes" was also a feature of the year. It was given its first performance by Miss Horniman's company at one of the Incorporated Stage Society's performances, and made such a sensation that, like "Rutherford and Sons," it was put into an evening bill. "Hindle Wakes" deals with an old enough theme: whether a man should be compelled by honour to marry a woman with whom he has had an episode. The treatment is new, however, for the woman also looks on the episode from the man's point of view. The value of the play lies not in its statement or solution of a problem, but in its fresh and telling characterisation, its easy and witty dialogue, and in its dramatic effectiveness. In a different vein the same author's "The Younger Generation" was one of the remarkable plays of the year. In this play the religious tyranny of a father over his children and their ultimate rebellion and his discomfiture are treated with humour, and yet without exaggeration. There is also a welcome ironic note in the comedy. "The Younger Generation" was first produced in London in 1911 at the Coronet by Miss Horniman's company, and was revived on November 19 as one of the plays in the triple bill at the Haymarket. A year which gave us three such plays could not be considered barren of achievement: but the tale is by no means complete.

The success of another new dramatist, Mr. B. Macdonald Hastings, has to be chronicled. "The New Sin" is much influenced by Bernard Shaw and St. John Hankin, but it is an original, witty, and fantastic comedy. Its theme is, perhaps, a trifle recouidite. We do not much believe in the possible necessity of a man having to kill himself for the sake of his poverty-stricken brothers and sisters, who can only then benefit by a father's preposterous will. That might pass as the central idea of a farcical comedy, but Mr. Hastings has attempted to make us seriously sympathetic with the woes of his hero. The wit and gaiety of the piece triumphed, however, over the far-fetched central idea of the play. "The New Sin," originally produced at a matinee at the Court in February, was afterwards placed in the evening bill at the Criterion in May. The same author's "Love, and What Then?" produced by Mr. Cyril Maude at the Playhouse, showed no advance on "The New Sin," although it really had a better central idea—that of a young girl whose hot blood rebels against a marriage of convenience, and moves her to claim her right to an "episode" before she settles down. Whether the episode did or did not take place the play left us in doubt. It would have been much stronger if there had been no question at all, but then "Love, and What Then?" would have been a tragedy and not a comedy. Mr. Macdonald Hastings, in both these plays, has endeavoured to give us a curious mixture of tragedy and comedy. That is to say, he has taken tragic themes and decked them out in comedy. He was successful in "The New Sin," but not in "Love, and What Then?" A third play, "The Tide,"

produced at the Queen's Theatre on December 14, was even more disappointing. It dramatised the trite theme of society's treatment of illegitimate children, and for its big *scène à faire* it brought the mother and her daughter into conflict over a young man's love. Probably "The Tide" is an early play by Mr. Hastings.

A fourth new dramatist, Mr. Harold Chapin, has to be welcomed, and warmly. He is not, in "Art and Opportunity," a dramatist with a "message," but a writer with a peculiar talent for the stage. "Art and Opportunity" did not have a very long run as runs go in these days, but it delighted a large number of playgoers who know fine work when they see it. The peculiarity of Mr. Chapin's talent is that he makes you understand the thoughts of his *dramatis personæ* without in any way emphasising the dialogue. That is, I think, the sign of the true dramatist. A little one-act play of his, "The Dumb and the Blind," produced in Miss Marie Tempest's triple bill at the Prince of Wales's, had the same merit. Mr. Harold Chapin has the lightness of touch of a Hubert Henry Davies, and a much finer and more extended vision.

This list does not finish the tale of new dramatists. Mr. G. I. Hamlen, one of the Glasgow Repertory Theatre playwrights, has been represented by two plays. One of them, "Barbara Grows Up," is only an amiable little comedy of domestic jars between husband and wife, and is only saved from the commonplace by the grace of humour and observation. "The Waldies," produced by the Incorporated Stage Society, is a work of considerable achievement and still more promise, for, although the author is not young, he is new to stage work. The theme is similar to that of "The Younger Generation," but it is treated with more subtlety and strength. Mr. Hamlen must grow out of the use of theatrical tricks when he is cornered by his plot. There is rather a bad instance in "The Waldies," when, for the sake of making a ring stolen by a son of the house, the author suddenly endows one of his sisters with such religious zeal that she places the jewel in the offertory plate of a Revivalist meeting. This religious fanaticism is quite foreign to her nature. We shall hear more of Mr. Hamlen. We shall also hear more of Mr. Inglis Allen, whose "If We Had Only Known" was produced by Miss Gertrude Kingston at the Little Theatre on December 13. Mr. Allen deals with the hackneyed theme of the dangers of a childless marriage with freshness, observation, and humanity. His play suffers from an almost naïve use of time-worn theatrical devices, but its good qualities come through the conventional machinery of the play. With a little alteration "If We Had Only Known" should be successful in an evening bill. Mention must also be made of Mr. Harold Brighouse's "The Odd Man Out," produced at one of the special matinées at the Royalty. It is a comedy of freshness and unforced humour.

Those who would repeat the old cry of the decadence of British drama must find this renaissance an insuperable gag. It will be observed that Miss Horniman's Repertory Theatre and the Glasgow Repertory Theatres have been responsible for the rise of many of these new dramatists. Also it may be noted that each of them has dealt with middle-class life. Of course, the great success of "Bunty" has had something to do with these trials of new plays. Every manager in London hopes he will find a new "Bunty."

PLAYS OF WELL-KNOWN DRAMATISTS.

We need not inquire too closely into the reasons of the renaissance, however. It is sufficient that it exists, and, for the matter of that, has influenced the writers who have already made their reputations. But the analyst of the year's doings must, if he be honest, confess that some of the older writers can no longer keep pace with the present ideas of the public. The tendency is all towards psychological, fantastic comedy. Our younger men are humorists and philosophers. In all their plays there is a serious basis, but the general texture of them is comic. I think one may rightly trace the influence of Mr. Bernard Shaw in this tendency, and on the whole it is a good influence, for a profound criticism of life may be made amusing. There does not seem any room for the old-fashioned serious drama, problem play, or otherwise. Sir Arthur Pinero has recognised that fact. He has not given us another "Thunderbolt" or "Mid-Channel," but has revived his "Amazons," which seemed very old-fashioned and trite, and has given us "The 'Mind-the-Paint' Girl." His satire of musical-comedy life was too bitter for comedy, however. It became a very serious play, and more than a trifle heavy-handed in its satire. One of the younger school, if he could have dealt with such a difficult subject, would have made us laugh with the "Mind-the-paint" girls as

wed as at them. However, Sir Arthur Pinero said some very true things in this comedy, and the writing of it required moral courage of no mean order. As a technical exercise the ~~product~~ of the piece is masterful, perhaps one of the best things Sir Arthur has done, just as "The Widow of Wasdale Head," produced as part of the triple bill at the Duke of York's Theatre, was one of his worst.

Mr. Charles Frohman was rather unfortunate in this triple bill. Mr. Bernard Shaw's only new contribution to the year's drama was his "demonstration" "Overruled," a poor little piece of Shavian dialectics. Mr. Shaw has otherwise been a most successful dramatist this year. "You Never Can Tell" drew large audiences to the Criterion; "Captain Brassbound's Conversion" was fairly successful at the Little; and "Fanny's First Play" ran from April 19 in 1911 to December 20, 1912. Of course, during part of the time it has only been given at matinées, but even so it is almost a record run. It was replaced on Boxing Day by "John Bull's Other Island," a play which has particular political significance just now. It should be mentioned, by the way, that Mr. Granville Barker's "The Voysey Inheritance" had a short run at the Kingsway. Mr. Shaw and Mr. Barker must not be classed with the older dramatists, but as the leaders of the modern renaissance, which has developed, however, in a different direction.

Mr. Alfred Sutro began as an old-fashioned tendency melodramatist with "The Walls of Jericho," and he has always put forward a conventional view of the theatre. In "The Perplexed Husband" last year he wrote a tendency-comedy, by far the best work which has yet come from his pen. "The Fire Screen," produced early this year at the Garrick, was a disappointment. The idea of the play is distinctly good: the attempt of a worldly woman to capture the love of a man, who is happily married, partly because she is jealous of that happiness, and partly because she has never counted a man of his stamp among her victims. Also there is the motive that in the past he adored her. The treatment is, however, very theatrical, and such a play as "The Fire Screen" marks how far we have developed in our theatrical taste. Although Mr. Sutro has not been influenced by the new spirit Mr. Herbert Henry Davies has in "Doormats." Mr. Davies has to suffer for his reputation as a writer of light and airy trifles, but he has had the courage to strike out a new line, and has been rewarded with success. As a matter of fact there is a distinct idea of merit in "Doormats," nothing less than the eternal warfare between those who give and those who take, with a battle royal between two of the "takers," who make the mistake of imagining they are suitable mates. Mr. Davies, in his fantastic treatment of serious situations, has evidently been influenced by the younger school. Mr. J. M. Barrie is a school by himself. The only play he has given us this year, "Rosalind," has all the Barrie charm and unexpectedness. It was the redeeming feature of Mr. Frohman's triple bill, and when that entertainment was finished the little play was added to the triple bill at the Haymarket, in the place of Lord Dunsany's "The Golden Doom," a rather pretentious allegory on the futility of faith.

There was, of course, a whole group of comedies, good, bad, and indifferent which do not belong to either the old or the new school. Mr. Graham Moffat's "A Scrape o' the Pen" stands by itself. It is really a direct descendant of "Bunty Pulls the Strings," and probably came into being on account of the success of that charming little comedy. It is said that "A Scrape o' the Pen" was originally written in two acts. The plot which holds the play together could very well have been manipulated in one act. It is rather a trite plot of the "Enoch Arden" type, but the wanderer returns to a wife who was only a wife in name, and was married in the Scotch fashion by a declaration signed and witnessed. The two old people, who are always bickering in spite of their affection, are as good as anything in "Bunty," but the rest of the play, amusing as it is, has not the cohesion of the first piece. Mr. Cosmo Hamilton, on the other hand, is one of the dramatists who is not quite old-fashioned. He would be modern, and yet is not modern. In "The Blindness of Virtue" he addressed himself to the problem of whether a young girl should be told everything, a problem which seems to have solved itself nowadays. Some advertisement was given the play by the Lord Chamberlain only granting a provisional license, but there was really nothing to which he could reasonably object. An artistic Censor may protest, however, against the crudeness of the play. Mr. Monckton Hoffe, who began his career with a very amusing comedy, gave us a poor thing in "Improper Peter," in which a middle-aged man finds he is loved by a slip of a girl. The days of the sentimental middle-aged man on the stage are doomed. Mr. R. C. Carton is distinctly one of the old school. His "Bear Leaders" had a good idea, but the treatment was too farcical. Mr. Horace Annesley Vachell's





"Jelf's" and Mr. Anthony P. Wharton's "At the Bar" were amiable, middle comedies of no particular distinction, and Mr. Besier's version of Mr. H. G. Wells's "Kippis" proved to be mere farce. Mr. C. B. Fernald's "98.9," produced at the Criterion by Mr. Loraine, was a rather pretentious comedy, on the converse of the Shaw idea that woman chases man, but it was amusing. Mr. Lechmere Worrall's "Ann," Mr. Bernard Parry's "Where There's a Will," both produced at the Criterion, Mr. A. P. Wharton's "Sylvia Greer," which followed "Zaza" and preceded "The Tide" at the Queen's Theatre, and Mr. Frank Stayton's "Tantrums," a modern version of "Taming of the Shrew," are plays that point no moral to the analyst of success. "The Five Frankforters," translated by Captain Basil Hood from Carl Rössler's popular play, may be superficial, but it is not commonplace. The satire of the famous banking family did not tell in England, and the comedy as a play of character does not cut very deep.

There must be a root-idea of interest, not necessarily a problem, in a modern comedy if it is to capture the imagination of London. That was the secret of the success of "Buntz" and "Fanny's First Play," and it has been the reason why "Milestones," produced on March 6, is still running at the Royalty. Mr. Arnold Bennett and Mr. Edward Knoblauch's piece has humour, freshness, wit, and pathos. I do not say it is the masterpiece some critics have affirmed it to be, and there is no doubt it has owed much of its success to the splendid acting of Mr. Dennis Eadie and his company. Above all, however, it has a strong central idea running through its pictures of the manners of 1865, 1885, and 1912. The same reason may be given for the popularity of "Little Miss Llewelyn." The adaptors of "Le Mariage de Mlle. Beulemans" have done their work well, and, as nearly as possible, have reproduced the ideas of the original play, only the English work is a trifle more farcical.

SERIOUS PLAYS.

The author of "Strife" I have left to the last. He has given us two new plays this year, but I do not think either of them can be called a comedy, although neither is a tragedy. "The Pigeon," produced at the Royalty in the beginning of the year, is a variant of an idea which is fixed for Mr. Galsworthy: that character cannot change. That makes the tragedy of "Strife," and it is a true and dramatic idea. The old artist in "The Pigeon" can no more help being rooked than the rooks can help victimising the pigeon. It is an interesting play, but is too samely throughout. In "The Little Dream," produced at a Court matinée, after having been first performed at Manchester, Mr. Galsworthy has attempted to write a poetic allegory of the fight of a soul to peace through the battle of life, but the method of the author is anti-poetic. He has not the natural symbolic vision of a Maeterlinck. In "The Eldest Son," at the Kingsway, we have a variation of the theme of "The Silver Box." In that play there were two social laws for the rich and poor; in "The Eldest Son" there are two moral laws. It is a powerful play, but suffers from a rigid determination on the part of the author to illustrate his thesis. Mr. Galsworthy has purposely eliminated feeling from his problem. The under gamekeeper does not love the girl he has wronged; the eldest son of the squire has never looked on the lady's maid as anything but a kind of episode. Breeding and a kind of obstinacy make him wish to do the right thing. Perhaps it was necessary to make the parallel cases the same, but all the play really proves is that the squire is wrong in forcing his gamekeeper to marry a girl he does not love. The real moral is that neither of the men should be compelled to make a loveless marriage.

Except, perhaps, for this play of Mr. Galsworthy's it is noticeable that there has been no serious drama of note this year. I do not believe we shall ever return to the serious problem play. The gravest issues of life can be treated in what one may call a "play"—that is a mixture of comedy and tragedy, such as life itself is. The nearest approach to a tragedy was "The Secret Woman" by Mr. Eden Phillpotts, produced at the Kingsway by Mr. Granville Barker after much fuss with the Censor. It is a novelist's play and not a drama, and its chief aim seemed to be the arousing of a sense of horror. It is exceedingly painful without being dramatic or tragic; sordid without being true to life. The same kind of thing is much better done by the young dramatists of the Irish Theatre. Mr. St. John Ervine's "Mixed Marriage," produced at the Court by the Abbey Theatre Company of Dublin, is a very tragic affair, and it has the right dramatic stuff in it. Mr. Lennox Robinson's "Patriots," like Mr. J. M. Synge's "The Play Boy of the Western World," is a comedy, but its aim is the same as Mr. Phillpotts's "The Secret Woman" in presenting peasant life in its mingled tragedy and comedy. Only the Irish playwrights have a finer sense of humour.

MELODRAMA.

If serious plays have been scarce there is still room for melodrama in London, especially if it be of a polite and picturesque type. Mr. Louis N. Parker's "Drake" has been one of the great successes of the year, for instance. Its subject has, of course, topical interest at the present moment, but, apart from that, Mr. Parker has done his work well. Those playgoers who remember Henry Hamilton and Augustus Harris's "Armada," nearly a quarter of a century ago, will be able to gauge how much better we do these things now. The autumn melodrama at Drury Lane, Mr. Stephen Phillips's revised version of the late Walter Browne's "Everywoman," struck a new note. In outward style it is a kind of Morality play, but in essence it is really familiar melodrama. Beauty, vice, vanity, greed, and love are only our old friends the hero, heroine, villain, and comic relief in disguise. Still there were, perhaps, more ideas in the piece than in an ordinary melodrama, and to that extent "Everywoman" may be considered an advance in taste.

To all intents and purposes the adaptation of Henri Kistemæckers's "The Turning Point" at St. James's is a melodrama. It is old-fashioned in technique, and relies entirely on its "strong" situations. I think that may be usefully employed as a definition of melodrama, which now means to us a play in which the situations are everything, and the characterisation and ideas subordinate to them. Mr. Charles Klein's "Find the Woman" was another example of modern melodrama. It is modelled on the Bernstein lines of having a central thesis, and in the case of "Find the Woman" this thesis is the New York police examination in the third degree. But all the same, the thesis is nothing in comparison with the situations. Mr. Hartley J. Manners's "The Great John Ganton" stands a little apart from this type of melodrama, for in the drawing of the domineering old millionaire and in some of the other dramatis personæ there is an attempt at characterisation. Mr. George Fawcett's acting gave the play a distinction it would otherwise have lacked. Henri Kistemæckers's "Instinct," which came to the Duke of York's via Liverpool, dealt with the old theme of whether a man would save the life of his wife's lover if the action came within the ordinary round of his duty. "Instinct" is an example of the Pinero well made play, but it has not a tithe of our own dramatist's ability. Mr. Eugene Walter's "The Easiest Way," the third American melodrama of the year, was a crude, brutal play on a subject akin to that of Pinero's "Iris." It was mainly remarkable for showing what the Censor will permit if there is no moral in a play. Other melodramas, such as "Ben Hur," "The Women of France," "The Apple of Eden," and "Monte Cristo" do not demand more than a passing mention. But "The Open Door" at the Lyceum was an attempt to follow the Morality fashion set by Drury Lane, and it had, perhaps, a great deal more meaning. As it was followed by a version of "Oliver Twist," in which the brutalities of Bill Sikes's murder of Nancy were emphasised, we may assume that Moralities are not to the taste of Lyceum audiences.

SHAKESPEARE AND REINHARDTISMS.

The production of "Othello" at His Majesty's in the spring, and the usual Shakespeare festival in the early summer were the only "legitimate" Shakespearean productions. Mr. Granville Barker's "The Winter's Tale" and "Twelfth Night" come in a category of new scenic productions. Sir Herbert Tree's Othello is not one of his best impersonations, and Mr. Laurence Irving's Iago was very conversational and casual; yet it was the most interesting feature of the production. Sir Herbert Tree's Othello was, of course, a *tour de force*, for the part is not really suited to his temperament. The production was not so elaborate as usual, but even so there were omissions and alterations of the text. Mr. Granville Barker, on the other hand, has done well to follow the example of Mr. William Poel, and give us practically the whole of Shakespeare. This was made possible by the use of the apron stage, which Shakespeare's technique demands. The scheme of decoration in "The Winter's Tale" gave rise to much discussion. Frankly, on looking back on the production, I do not think the discussion was necessary. It is quite evident that Mr. Norman Wilkinson's eccentric scene of Leontes' palace and Mr. Rotherstein's imitation of Bakst's baroque dresses were not the expression of any sincere artistic need on the part of Mr. Barker, except inasmuch as he has come to the general conclusion that old-fashioned realistic scenery hampers rather than helps Shakespeare. I think it not unfair to suppose that the manager of the Savoy is human enough to desire to make his show discussed, and he succeeded

beyond all reason. In "Twelfth Night" there was the same eccentricity of scenery, but Mr. Wilkinson supplied the designs of the dresses, which were not at all eccentric, and many of them very beautiful. Above all, the rapidity of speech which marred "The Winter's Tale" had given place to a normal delivery in "Twelfth Night." The second play was better cast, too, and indeed was very finely acted, so that Mr. Barker is evidently a manager who is not above learning something from his critics.

This innovation of scenery has been one of the vital features of the year. Max Reinhardt began the fashion with his production of "Sumurun" last year. Then he gave us his version of "Œdipus" early this year. The whole production was an attempt to underline the horror of Sophocles' tragedy. The black columns of the palace, the blood-stained altar, the dim lights and rushing crowds achieved this, but destroyed the dignity of the tragedy. It was a veritable hocus-pocus of stage art. Mr. Granville Barker imitated this style of production in "Iphigenia in Tauris." The temple was blood-red this time, and everything was done to create a scene of horror, in spite of the fact that Euripides' play is full of hopefulness and open air. However, "Iphigenia" was well-acted, and when Mr. Barker took the production to the Greek Theatre at Bradfield College one was able to appreciate the fact that apart from its trappings the performance of the play was excellent.

Max Reinhardt himself has given us nothing new except "A Venetian Night" at the Palace, a poor, dull thing, whatever his apologists may say. The piece was banned by the Censor, but trifling alterations were made. In other directions the new spirit of scenic reformation has made itself felt, and the irony of the situation is that Mr. Gordon Craig, who is the real leader of the movement, has not been represented by an important production in London of recent years. He has infinitely more poetic vision than Max Reinhardt. Sir Beerbohm Tree should hand over His Majesty's Theatre to Mr. Craig for a production of "Hamlet." For my own part, I think that Mr. Lewis-Ransom, who designed the dresses and scenery for "The Malingerer," the charming wordless play which Miss Marie Tempest produced as part of her triple bill, has done more than either Mr. Barker or Max Reinhardt to solve the difficulties of scenery. Mr. Ransom has been influenced to some extent by Aubrey Beardsley, but that is neither here nor there. His picture of an eighteenth-century bedroom strikes just the right note as a fantasy, and the picture is beautiful without being ordinary. What Mr. Norman Wilkinson has forgotten is that the figures in his pictures are real. When they move and talk the "conventional" picture in his mind's eye is altogether broken up. The modern scenic artists must invent some background which will be in accord with his figures, which are only part of a static design when they are still. Nor must we accept too readily the idea that Shakespeare's play should be produced in the Elizabethan manner. Mr. Barker's ideas do not pretend to be Elizabethan at all. Mr. William Poel is the real Elizabethan producer of Shakespeare, but he is only Shakespearean as far as an observance of the limitations of the Elizabethan stage are concerned. His "Troilus and Cressida," the culminating performance of the Elizabethan Stage Society, was full of new and unjustified readings. I think it was the least Shakespearean performance I have ever seen.

FARCES AND MUSICAL COMEDY.

There have been only two farces of any moment produced during the year, and they were by American authors. Mr. James Montgomery's "Ready Money" is an amusing, original piece, and Mr. Austin MacHugh's "Officer 666" is both exciting and amusing. The British farces, either by native playwrights or translations from the French, have been singularly poor. In farce there will no doubt be a renaissance, as there has been in comedy. The melodramatic farces of America seem to me to open a new road. Musical comedy, on the other hand, is steadily progressing, although, it must be confessed, only on its musical side. "Princess Caprice" by Leo Fall, "Gipsy Love" by Franz Lehar, and "The Girl in the Taxi" by Jean Gilbert are musically far above the musical comedies of a decade ago. Mr. Lionel Monckton has held his own in "The Dancing Mistress," but on the whole the British composer of musical comedy has not been able to face the competition of the Viennese school. The Gaiety pieces are permanent in type, and are peculiar to London. There is no reason why our own composers should not easily surpass the work of foreigners, but our clever young men would consider it beneath their dignity to write musical comedies. They aim at being nothing less than a Wagner or a Strauss. However, the advance of musical comedy if very slow

is none the less sure. If only a librettist of genius could be discovered this form of art would receive a new impetus. The public wants something new and better than it has been given.

There is no space to enter into details of the doings of the many stage societies now in existence. All have done good work, and are helping the cause of drama and acting. Indeed the activity in the theatre of to-day is remarkable, and, as I have tried to show in this review of the year's work, the dramatic renaissance is influencing our stage in every direction. There is no longer any cause for a pessimistic point of view in discussing the present and future of British drama.

RAILWAY RATES.

NEW regulations concerning the railway travelling of theatrical companies and parties of music-hall artists, adopted by the Clearing House, came into force on July 1, 1912. They concerned the truck privileges and the prices of trucks, the three-quarter fare concession which THE STAGE obtained for theatrical companies in 1896 happily remaining unaltered. The new regulations are as follow :—

NEW REGULATIONS.

- 1 to 9 passengers.—No free truck. 6d. per mile for a truck not exceeding 21 ft. in length. 1s. per mile for a truck exceeding 21 ft. in length, but not exceeding 45 ft.
- 10 to 20 passengers.—No free truck. 3d. per mile for a truck not exceeding 21 ft. in length. 6d. per mile for a truck exceeding 21 ft. but not exceeding 45 ft. in length.
- 21 to 33 passengers.—One truck not exceeding 21 ft. in length free.
- 34 to 66 passengers.—Two trucks not exceeding 21 ft. in length free.
- 67 to 100 passengers.—Three trucks not exceeding 21 ft. in length free.
- 101 to 133 passengers.—Four trucks not exceeding 21 ft. in length free.
- 134 to 166 passengers.—Five trucks not exceeding 21 ft. in length free.
- 167 to 200 passengers.—Six trucks not exceeding 21 ft. in length free.
- 3d. per mile for each additional truck not exceeding 21 ft. in length: maximum load, 50 cwt.; minimum charge, 5s.
- 6d. per mile for each additional truck exceeding 21 ft., but not exceeding 45 ft. in length: maximum load, 5 tons; minimum charge, 10s.
- 9d. per mile for each additional truck exceeding 45 ft.: maximum load, 5 tons; minimum charge, 15s.
- Each passenger, whether first or third class, to be counted as one passenger in reckoning the allowance of free trucks.
- Regulation governing guard trucks and runners cancelled so far as theatrical scenery is concerned.

THE KING AND THE THEATRE.

During the year the King witnessed the following entertainments :—

- | | |
|---|--|
| April 23.—Royalty. "Milestone." | August 15.—Shaftesbury. "Princess Caprice." |
| " 26.—St. James's. "Bella Donna." | Oct. 26.—New. "Ready Money." |
| " 27.—Wyndham's. "Jell's." | " 28.—St. James's. "The Turning Point." |
| " 29.—London Opera House. League of Mercy Matinée. | Dec. 2.—"Rosshind." J. M. Barrie's play, was the principal item in the Command performance which was given at Sandringham in honour of the anniversary of Queen Alexandra's birthday. Miss Irene Vanbrugh, Mr. Donald Calthrop, and Miss Helen Haye appeared in their original parts. Also in the programme were Mr. Yorke Stephens and Miss Margaret Moffat in "Just Like a Woman," and Mr. Barclay Gammon. |
| May 11.—Scala. Kinemacolor. | " 14.—Strand. "The Glad Eye." |
| " 13.—Covent Garden. "Aida." | " 21.—His Majesty's. "Drake." |
| July 1.—Palace. Command Music Hall Performance. | |
| " 12.—Covent Garden. "Madame Butterfly." | |
| " 17.—Covent Garden. "La Bohème." | |
| " 20.—Garrick. "Find the Woman." | |
| " 23.—Queen's Hall. Royal College of Music Patrons' Fund Concert. | |
| " 25.—Covent Garden. "Le Lac des Cygnes," "Le Spectre de la Rose," and "Prince Igor." | |
| " 27.—Daly's. "Gipsy Love." | |



Daily Mirror

"DRAKE" AT HIS MAJESTY'S.

Picture includes Mr. A. E. Garrett, Mr. Roy Bivens, Mr. Ben Childs, Mr. Van Harnum, Mr. Roman Cressa, Miss Phyllis Stinson Todd, Miss Eileen Foster, and Miss Amy Brandon Thomas.

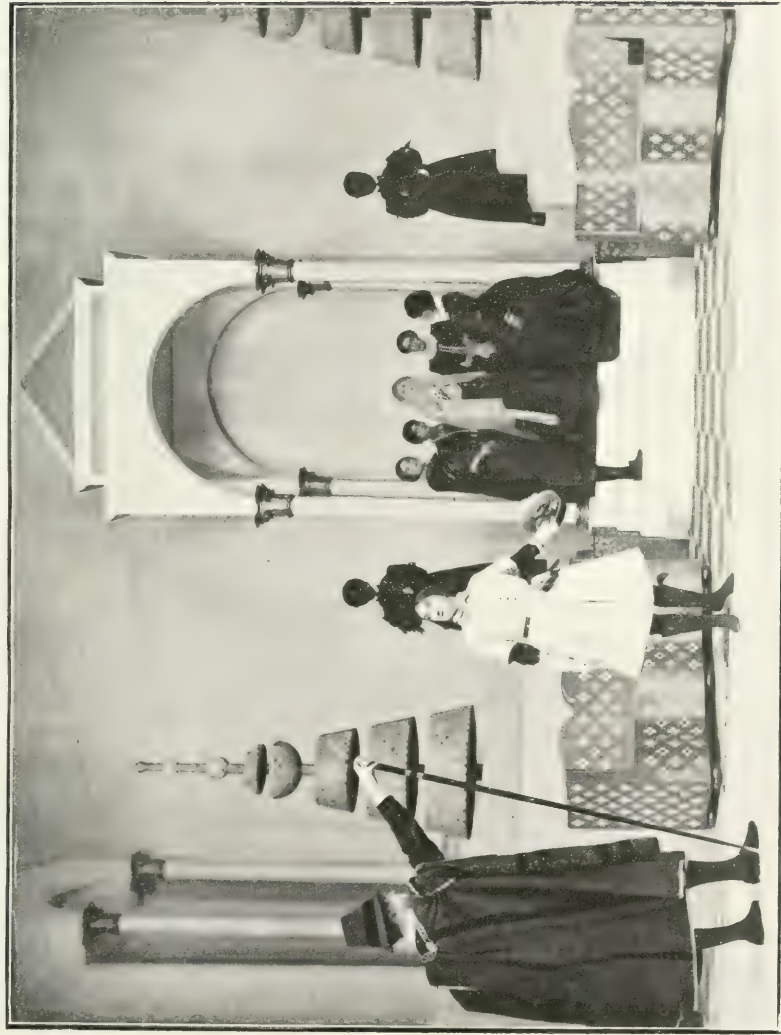
PLAYS OF THE YEAR.



Daily Mirror

"THE MIND-THE-PAINT-GIRL" AT THE DUKE OF YORK'S.

Picture includes Mr. JOHN THOSAR, Miss SYBIL MARISSE, Mr. BENARD MAREFIELD, Miss GWENDOLINE BROODEN, Mr. VERNON STELL, Miss MARI LOOR, Mr. FRANK DESTON, Mr. ALLAN AVESWORTH, Mr. CHARLES VERNON, Miss RUTH MACRAE, Miss HILDA MOORE, Mr. CHARLES GOODRICH, Mr. CHARLES DORFEN, Miss NINA SEVENING, and Mr. DON BOUTICAULT.

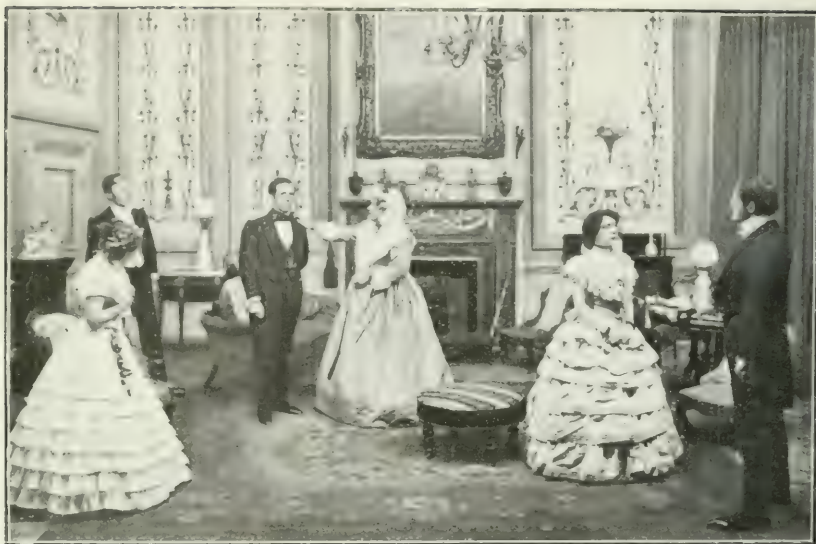


Daily Mirror

"TWELFTH NIGHT" AT THE SAVOY.

In the foreground Mr. HENRY ARNOLD and Miss LILLIAN MCCARTHY.

PLAYS OF THE YEAR



"MILESTONES" AT THE ROYALTY.

1860.

MISS MARY JERROLD, MR. STANLEY LOGAN, MR. DENNIS EADIE, MISS MARY RALPH, MISS HAIDEE WRIGHT,
and MR. HUBERT HARBEN.



1885.

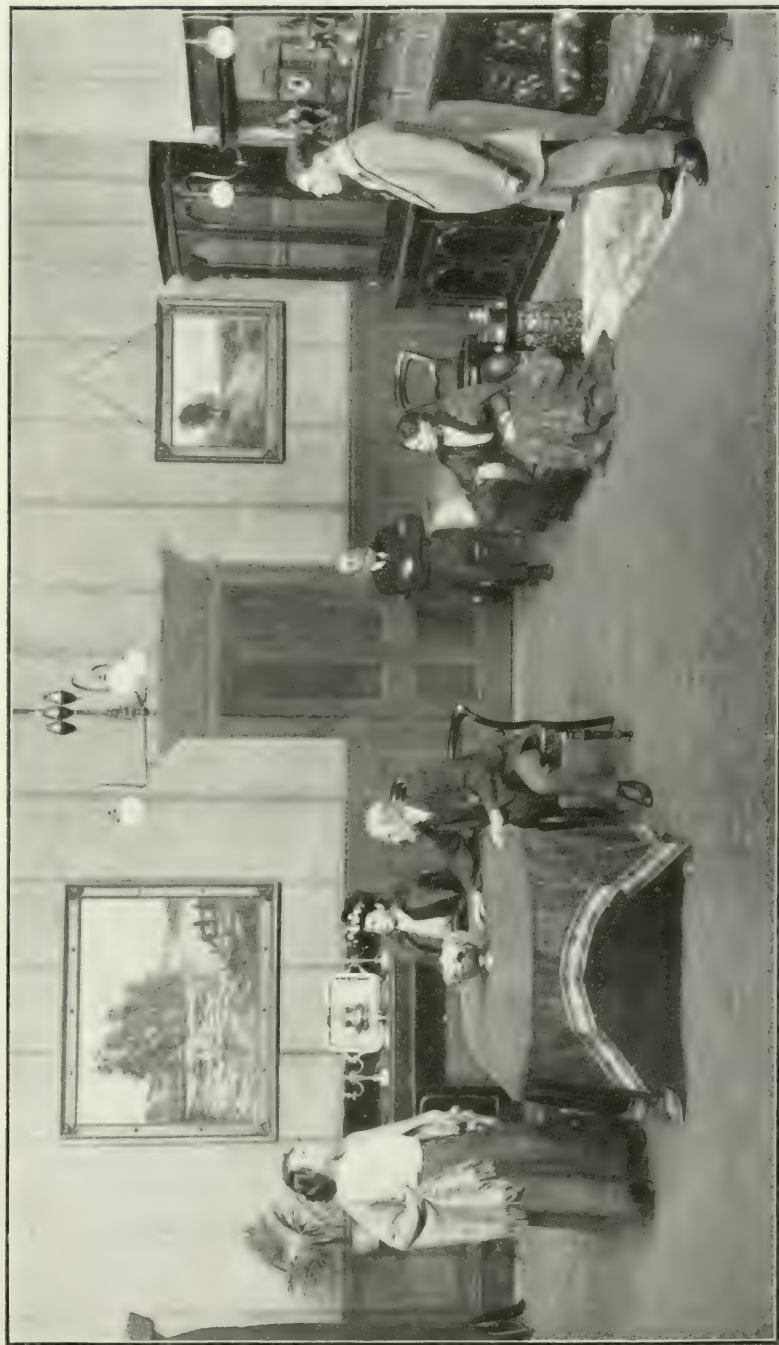
MR. HUBERT HARBEN, MISS ESMÉ HUBBARD, MISS MARY JERROLD, MISS EVELYN WEEDEN,
MR. STANLEY LOGAN, MR. DENNIS EADIE, and MISS HAIDEE WRIGHT.



"MILESTONES' AT THE ROYALTY. 1912.

JESS EVELYN WELDEN, MR. DENNIS EADIE, MISS HADIE F. WRIGHT, MISS MARY JERROLD, MR. OWEN NABES, MISS ESME HUBBARD, MR. E. RICHARD MALCOLM, & MISS GRACE COOPER.

PLAYS OF THE YEAR.



“HINDLE WAKES” AT THE PLAYHOUSE.

MISS EDYTH GOODALL, MISS ADA KING, MR. LEONARD MUDIE, MR. H. LOMAS, MISS DAISY ENGLAND, and MR. J. N. BRYANT.

Fontenay & Bonfield



"JELF'S" AT WYNDHAM'S.
MISS ROSALIE TOLLER, MR. JULES SHAW, MR. GERALD DE MACHER, MISS VANDERFEATHERSTON, and MR. ALBERT BISHOP.

Faulstich & Banfield

PLAYS OF THE YEAR.



"THE DANCING MISTRESS" AT THE ADELPHI.

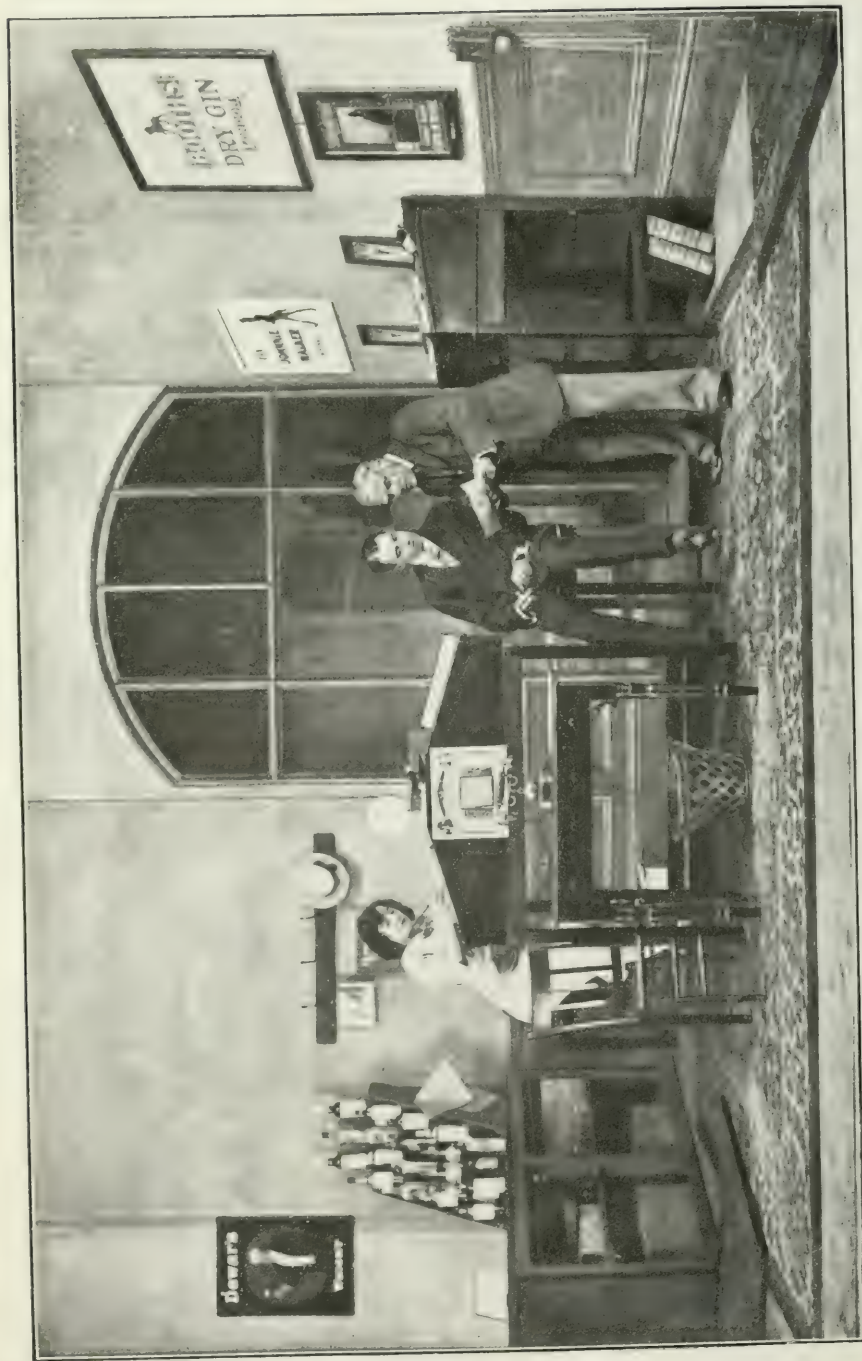
M. M. G. CARVEY, MISS GILFALLING, MR. D. J. WILLIAMS, MISS GILFALLING, MR. JAMES BLANDY, MISS GRACE LORR,
MISS EISH, SPAN, and MR. P. POOL STAMPER.

A large group of students and faculty, approximately 50-60 people, are posed in several rows in front of a building featuring prominent arches and columns. The group is dressed in formal attire typical of the early 20th century. The building's facade includes large arched windows and doorways, with a central entrance being particularly prominent. The overall scene suggests a formal group portrait of a school or university.

[Faint, illegible vertical text]

Group includes Miss PHILLIS DART, Mrs. EDWARD PAXTON, Miss CONNIE LINDSEY, Miss OLIVE MAY, Miss AUGUST WILFRED.

PLAYS OF THE YEAR.



"LITTLE MISS LLEWELYN" AT THE VAUDEVILLE.

MISS HILDA TRAVELMAN, MR. RONALD SQUIRE, and MR. EDMUND GWYNNE.



Ellis & Waring

"A SCRAPE O' THE PEN" AT THE COMEDY.

MR. GRAMMOFF, MISS JEAN ALVIN, and MRS. GRAMMOFF.

PLAYS OF THE YEAR.



"ART AND OPPORTUNITY" AT THE PRINCE OF WALES'S.

Mr. EDMOND BEON, Miss KATE SUREANTSON, Mr. GRAHAM BOWNE, Mr. NOELIAN TREXOR, Miss MARIE TEMPEST, and Mr. C. V. FRANCE.

Entertainment of Benefactors

PLAYS OF THE YEAR.

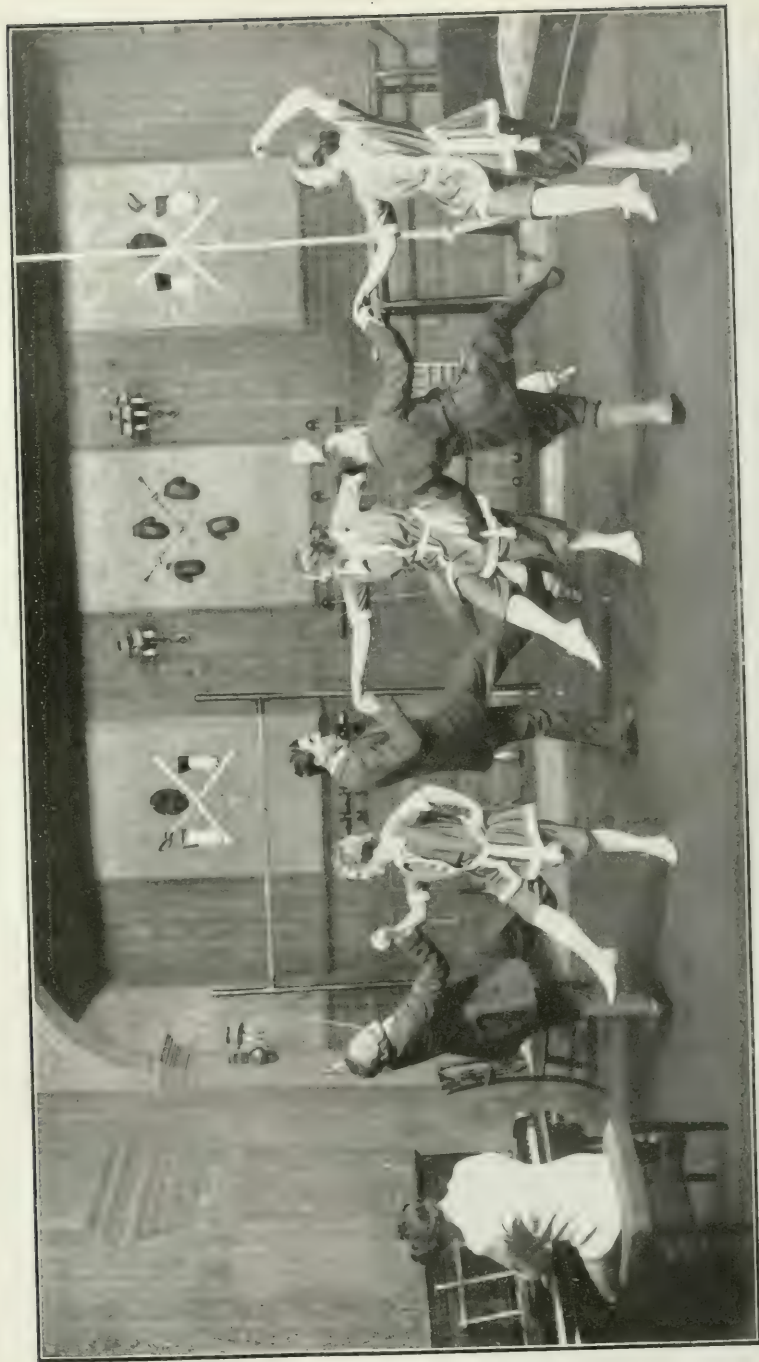


Cappenberg's Pictures Present

'OFFICER 666' AT THE GLOBE.

MR. ATWOOD, JR., MISS EDITH LESTER, MISS HELEN FERRIS, MISS ANNA BRUNELL, and MR. WALTER LUTHER.

PLAYS OF THE YEAR.



Ensemble of the scene

"THE AMAZONS" (REVIVAL) AT THE DUKE OF YORK'S.

MISS RUTH MACKAY, MR. DION BOUCICAULT, MISS PATRINE CHASE, MR. GORDON TERRY, MISS PHYLLIS NELSON TERRY, MR. WILLIAM GROSSMITH, and MISS MARIE LOHR.

PLAYS OF THE YEAR.



"THE TURNING POINT" AT THE ST. JAMES'S.

(Daily Mirror)

SIR GEORGE ALEXANDER and MISS ETHEL IRVING.



"DOORMATS" AT WYNDHAM'S.

MR. ALFRED BISHOP, MR. GERALD DE MAUREG, MR. DAWSON MURRAY, MISS NINA BOUTCHILL, and MISS MARIE LORE.

Toulsham & Binfield

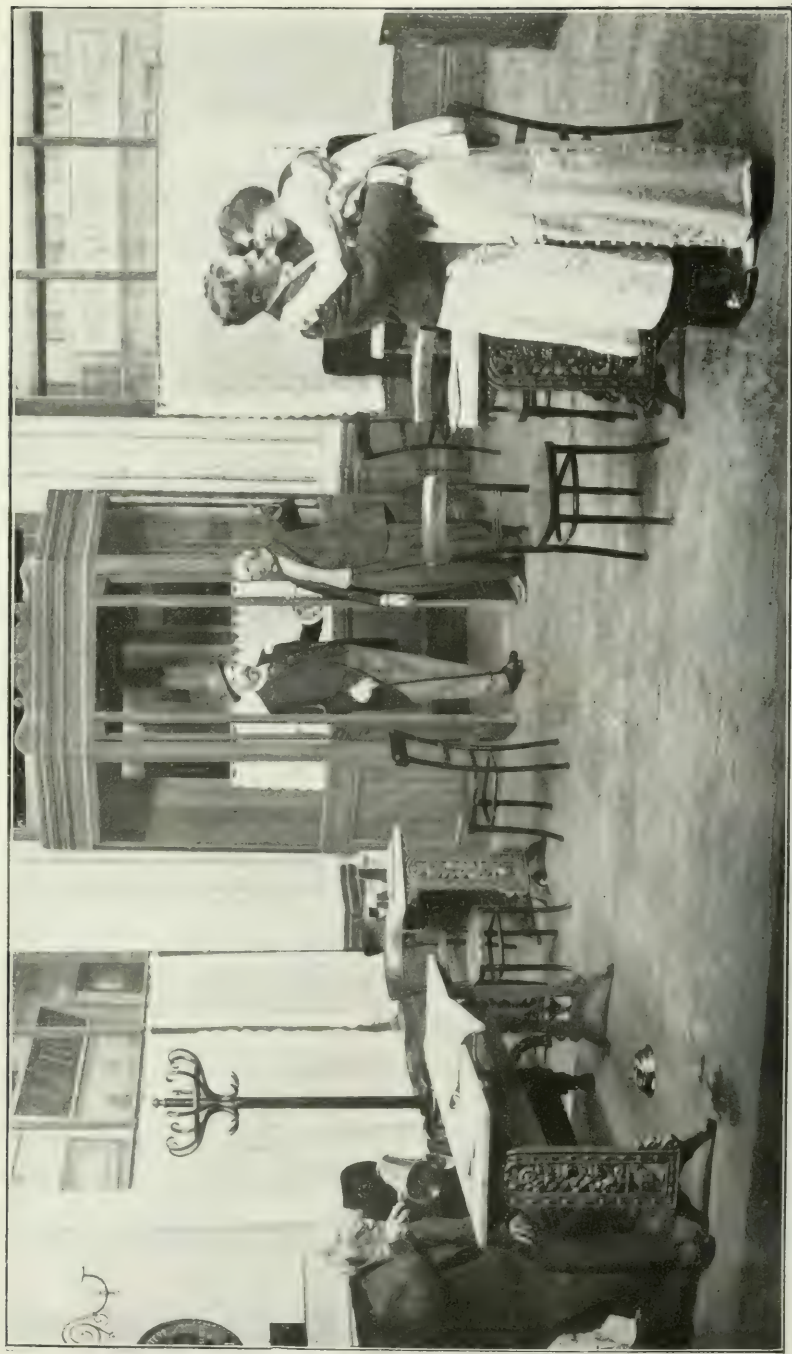
PLAYS OF THE YEAR.



"GIPSY LOVE" AT DALY'S.
MR. HARRY DEARIE, MR. ROBERT MICHAELS, and MISS SARIE POTTER.

Faulstich & Bonfield

PLAYS OF THE YEAR.



"THE LITTLE CAFE" AT THE PLAYHOUSE.

MR. CHARLES GLENNEY, MR. CHARLES BURBY, MR. CYRIL MAUDE, and MISS VERA CORTES.

Foulsham & Banfield



"PRINCESS CAPRICE" AT THE SHAFTESBURY.

Picture includes Mr. FRANK WAAT, Jr., Mr. GEO. HESTOR, Mr. FRED LESLIE, Mr. GEORGE GRAVES, Mr. CAMPBELL BISHOP, Miss CECILY COLENE DICK, and MR. NELSON KEYS.

PLAYS OF THE YEAR.



Daily Mirror

"READY MONEY" AT THE NEW.

MR. A. E. BENEDICT, MISS DOROTHY THOMAS, MR. T. J. SHELDON, MR. FRANK DINTON, MISS IRENE WYNN, MR. HARRY CANN, MR. FRANKLIN ROBERTS, MISS HILDA ANTONY, MISS MAY WHITTY, MR. EDWARD THURLOW, MR. KENNETH DOUGLAS, MR. ALLAN AYNSWORTH, and MR. HUBERT WILLS.



Hoppe

"THE MALINGERER" AT THE PRINCE OF WALES'S.

MISS MARIÉ TEMPEST, MISS FRANCES DILLON, MR. SIDNEY LEWIS RANSOME, and MR. GRAHAM BROWN.

THE PLAINT OF THE EARNEST STUDENT.

BY MOSTYN T. PIGOTT.

THE Drama of these modern times
I've made my study conscientious,
And comedies and pantomimes
And tragedies which reek of crimes
And "conversations" most pretentious,
I carefully have mastered them all,
From theatre to music hall.

I've studied them from the legit.
Downwards (or upwards) to variety,
And heard the Drama told that it
Was of unbounded benefit
To ev'ry section of society;
I've seen the Licensor correct
It when it was not circumspect.

I've read long articles about
Its destination and its mission
And noted pundits pointing out
That there exists no sort of doubt
Concerning its exact position;
I've seen it take up more or less
Two-sevenths of the daily Press.

I've watched it growing day by day
To absolutely huge dimensions,
And seen enthusiasts display
A dark desire to cast away
Its most respectable conventions.
I've marked its tendency and growth,
And made a mental note of both.

But as I gazed I found that I
Was rapidly becoming fuddled;
The talk of aspirations high
And fateful changes drawing nigh
Left me pre-eminently muddled;
I wholly fail to comprehend
Precisely how it's all to end.

The more the subject I survey
The more I feel I'm getting nervy;
I feel my hair is growing grey
As I perceive to my dismay
The advent of the topsy-turvy;
And I get plaintively perplexed
At thought of what's to happen next.

For instance, music-halls intent
 On finding anything that fetches
 Show very clearly they are bent
 On giving plays of sentiment
 And also Grand Guignolesque sketches,
 And are not backward nowadays
 In playing even Shakespeare's plays.

Their chief reliance now they place
 On turns that aim at the dramatic,
 And they can pretty clearly trace
 Their patrons in high ev'ry case
 Exhibiting in style emphatic
 That they undoubtedly incline
 To stars like Sarah the Divine.

And on the other hand we find
 The theatres their methods changing
 And framing programmes of a kind
 That show they have it in their mind
 That matters call for rearranging :
 Their triple bills, one can but feel,
 Are very near to vaudeville.

And if front-pieces they require
 No more they give us one-act dramas,
 But "entertainers" they will hire
 Who sing the songs that never tire
 Concerning flappers and pyjamas :
 In their opinion, thus they show,
 Variety is all the go.

I gaze around as in a trance
 And, with my breath distinctly bated,
 I see things to the pitch advance
 When theatres to song and dance
 Are quite completely dedicated.
 And when the halls the home will be
 Of tragedy and comedy.

I see a nearing day in which
 His Majesty's and the Apollo
 Will listen to the humour rich
 Of Wilkie Bard and Little Tich
 With histrionic seals to follow,
 While sisters on the high trapeze
 Win cheers till now Sir Herbert Tree's.

I see grim dramas from the Norse
 And farces from the Rue de Rivoli,
 And Shaw's and Shakespeare's plays, of course,
 Transferred by circumstance's force,
 Up to the Palace and the Tivoli,
 While Alexander's bound to have
 All his productions at the Pav.

It then suggests itself to me
 That all this very queer and strange is ;
 The more I try the less I see
 What sense there possibly can be
 In constant chops and constant changes.
 What good on earth shall we get from
 This modern topsy-turvydom ?



PETER PAN STATUE,
Erected in the Kensington Gardens.

THE CONDITIONS OF MODERN DRAMA.

BY LAURENCE HOUSMAN.

THE "Man of the World" has got hold of modern drama. His control of it is far more potent than of any other branch of art that one can name; and his control arises from, or has been greatly increased by, modern dramatic conditions, many of which did not obtain to anything like the same extent a generation ago.

He has got control in three different ways—by over-commercialism, by over-centralisation, and by a Censorship that springs not from the national conscience, but from convention.

Let us take first the commercial conditions. At the present day the drama is run on more fiercely competitive lines and for higher stakes than any other branch of art or literature; it is produced at a far greater cost and under far more speculative conditions. Theatrical management is a much greater gamble than publishing or picture dealing. For a prosperous existence the drama depends on great trade interests, in a far greater degree than used to be the case thirty or forty years ago, and in a far greater proportion to its cost of original production than any other form of art you like to name.

By cost of "original production" I mean cost of invention to the author. A play has taken a dramatist as long to write, say, as it takes an author to write a novel, though probably it has not taken so long. There you get, as the nucleus of its life (the creative effort which has made it a work of art), six months' or a year's brainwork. But before that creative effort, that brainwork, can put on flesh in stage form it has to be connected with an expenditure of several hundreds or even thousands of pounds. Before it can have its popular chance a play has to cost probably at least £100 to every £10 that need be spent by a publisher on a book. The costs of advertising are enormous, far more than the costs of advertising books or pictures. The cost in rent of theatre, of upkeep in salaries of theatrical staff and actors, has enormously increased. Add to this the further adverse condition that when once a manager has started to produce a play it is a perishable article, very expensive to keep with all its working paraphernalia around it. And this initial factor of expense has, of course, a tremendous influence on the manager's acceptance or rejection of plays and on the character of plays submitted to him. A publisher can, and often does for the credit of his firm, publish a good book of a non-popular kind, though he sees in it no immediate or even ultimate return on his outlay. He can afford to; it does not cost too much, and he gets credit by it. In the same way a picture-dealer can afford to invest in the work of an unrecognised painter. But a theatrical manager, saddled with his huge expenses, cannot afford to do that to a play. He must see his money and his public waiting for him at the doors of his theatre, or he cannot afford to handle the play. And so he caters only for the taste of the day, and can offer very little direction and encouragement to the possibly better taste of to-morrow. Trade interests force him away from a free artistic choice; he must cater for majorities. In comparison, then, to the brainwork—the imaginative effort which is the centre of the whole thing—the monetary considerations have become hugely disproportionate. The pressure of commercial conditions drives the manager to think only of immediate popularity; he in turn drives the dramatist who depends on him for a living to think of immediate popularity also, and to direct his brainwork accordingly.

COMMERCIAL MORALITY.

These are the most apparent conditions which have led to the over-commercial-

* The substance of a lecture delivered at the City Temple.

ising and the intellectual cheapening of modern drama; but there are others which go more subtly and more poisonously to its very roots. The modern musical comedy is their outward and visible expression; the inward and spiritual disgrace which they cover you will, I think, sufficiently gather if I quote to you Mr. Bernard Shaw's words in connection with the censoring in America and in this country of his play "Mrs. Warren's Profession." In the preface to another of his plays he writes: "Since the above was written news has arrived from America that a leading New York newspaper (which was among the most abusively clamorous for the suppression of 'Mrs. Warren's Profession') has just been fined heavily for deriving part of its revenue from advertisements of Mrs. Warren's houses.

"Many people have been puzzled by the fact that whilst State entertainments which are frankly meant to act on the spectators as aphrodisiacs are everywhere tolerated, plays which have an almost horrifyingly contrary effect are fiercely attacked by persons and papers notoriously indifferent to public morals on all other occasions. The profits of Mrs. Warren's profession are shared not only by Mrs. Warren and her partner, but by the landlords of their houses, the newspapers which advertise them, the restaurants which cater for them, and, in short, all the trades to which they are good customers, not to mention the public officials and representatives whom they silence by complicity, corruption, or blackmail. Add to these the employers who profit by cheap female labour, and the shareholders whose dividends depend on it (you find such people everywhere, even on the judicial bench and in the highest places in Church and State), and you get a large and powerful class with a strong pecuniary incentive to protect Mrs. Warren's profession, and a correspondingly strong incentive to conceal from their own consciences no less than from the world the real sources of their gain."

There you see how commercialism helps to encourage what Mr. Shaw calls the "aphrodisiac play"—the play which reflects the low average standard of sexual morality—which the Censor so readily passes, and which is to-day occupying, with great profit to its producers, a very large proportion of the London stage; and you will find that in recent years the majority of censored plays have been those which show themselves hostile to this far-reaching commercial alliance by attacking our low average standard of sexual morality. I need mention only "Waste," by Granville Barker, "Mrs. Warren's Profession," and "Maternity," by M. Brieux.

THE DEARTH OF PROVINCIAL DRAMA.

The second evil from which our drama is suffering is over-centralisation. For you will never get drama of really native character and national importance if you "capitalise" it, so to speak, by giving it no real encouragement to flourish outside the metropolitan area.

For various reasons the old stock companies which used to carry a large repertory of quite respectable drama throughout the length and breadth of England have either disappeared or entirely changed their character; and except in our really large towns you get from the travelling companies that visit them hardly anything but inferior reproductions of a few of the popular successes of the day, generally of the musical comedy type. You might live for years in one of our cathedral or county towns nowadays and go starved, with never a chance of seeing any of the more serious dramatic efforts of the day. It is quite exceptional now for these to visit the provinces outside our large towns. For these are the plays which require good acting, and not merely that popular substitute for it, a good stage presence and a knack of securing the cheap laugh; and in over-centralising our drama we have also over-centralised our actors. Good actors no longer take a steady apprenticeship of provincial touring as a matter of course—they prefer an alternative which brings far less practical experience, but more ease and higher remuneration—the filling of smaller parts in popular plays that run at the London theatres for whole months at a time or even years. And the selection of the play which is likely to run for so long a time (owing to its ultra-popular appeal) is another of the causes of our present dramatic decadence. The long run gives the actor an easier time, but less experience; and it gives the drama less chance of growth and development.

REPERTORY THEATRES.

Now, for the drama to recover its national character, and be not merely an exotic exportation from the capital to the provinces, we need local centres with companies of good actors permanently located, and so acquiring local repute, and

arousing a certain local pride in their achievements. This is being done to-day in three centres far removed from London—at the Abbey Theatre in Dublin, at Miss Horniman's theatre in Manchester, at the Repertory theatre in Glasgow, and tentatively also, I believe, in Liverpool. And at those places the public is being supplied with serious and original drama, in many respects of a more intellectual kind than you would meet with in the repertory of any single London theatre since the Court Theatre established its record a few years ago. Now those theatres, which are doing this most valuable work of decentralisation, all show a tendency or a wish to produce censored plays. Why is that? Do you for a moment suppose that it is because those managers and the public for which they have to provide are more immorally or indecently inclined than others elsewhere? That alongside of this record of fine and serious work accomplished runs a morbid craving for impropriety? Not a bit of it. It is because they are aiming for something better and higher and purer in drama than our present Censorship aims for—something which our present Censorship sets itself to defeat. Those managers would reject with contempt and disgust plays which the Censor has licensed; while they have sought permission in vain to produce to the serious and considerate audiences forming their *clientèle* some of those plays I have named to you which the Censor will not allow to contaminate a public on which he has let loose "Spring Goats," and "Giddy Chickens," and a constant supply of inconstant "Georges" and good old "Charles," the basis of whose dramatic attraction is their infidelity to their wives or the general looseness of their morals. The local respect which those managements I have spoken of have secured for themselves—the touch of local patriotism which their efforts have evoked—are a far surer safeguard of public morality and decency than the imported "yes" and "no" of an aloof and distant Censor. Give a quickened local life to your drama, and you will give it also a quickened and a more native standard of morality.

VILLAGE PLAYS.

Here and there in recent years there have been other more humble attempts to localise the drama. You have heard of Mr. McEvoy's company of Village Players and their instinct was at once to get hold of some form of drama that had native life and local colour in it. That drama, too, can safely be left to look after its own morals. If you can but surround your drama with right conditions, make it a thing growing out of the community in which it is placed, give it a home flavour of its own, your Censorship becomes an obvious superfluity. I heard some time back of a clergyman in a West Somerset village who started to construct a Nativity play by making his players—the village youths—sav at rehearsal the things they thought best to say in their character as shepherds approaching the manger of Bethlehem; and, taking note of the simple things said at one time or another by those untrained youths, out of these he constructed his play. Well, there again you get natural native drama producing itself under right and safe conditions. Yet under the rule of the present Censorship it is impossible for that simple village drama to receive a license. It may be played with open doors, people may come to see it, all may be edified, no one offended, but it cannot look for a legal license; it is outside the conventions of the Censorship.

You will see, then, how in considering the over-centralisation of the drama, and the symptoms of good which accompany its reversal, I have come again (as I did when treating of its commercial aspect) upon the question of the Censorship, which, as at present constituted, I believe to be one of the great demoralising influences of modern drama, and one of the things which tends to impose upon it the "man of the world's" point of view.

"MAN OF THE WORLD" DRAMA.

Now what sort of advice has your "man of the world" to give you toward the solution of your social problems? The true dramatist is always looking at life both individual and communal. If he studies the individual only, he may startle, amuse, excite; but it is not till he studies life in its groupings that he becomes socially valuable; and the more broadly he can group the more likely is his work to become of real and permanent value. But you can't group broadly without coming on social problems, the unsolved evils of civilisation; and so, just when the dramatist is finding his real stride, and going where Heaven meant him to go, up comes your man of the world and says, "Where are you off to? What are you after?" And when he points to those darker places of civilisation, where the grouping of life is

densest and where the conditions obtaining are most obviously evil and corrupting, is not the advice of the "man of the world" almost sure to be to "let sleeping dogs lie," "not to stir muddy waters," or some conventional plea of that sort? Well, in the Censor you have your "man of the world," backed with absolute prohibitive powers; he lays down his law that certain things are not to be referred to or dealt with publicly on the stage, and as the things the dramatist wants to deal with are often very popular abuses—which lower our national vitality—which everyone knows about, but of which it is unpopular to speak, the Censor, with his prohibitive powers, tends on the whole to be a popular character; and the tendency of his authority is to turn the drama in a comfortable, popular direction, suited to the "after-dinner habit" of listening digestively only to what is pleasant.

Now, a purely popular drama of the urban kind will inevitably reflect popular ideals; that which is the accepted pivot of our social conduct will become also the pivot of such drama, and the *dénouement* of the play will be, in ninety-nine cases out of a hundred, just what the public would wish it to be. For the popular mind loves nothing better than to see its own verdicts and sentences endorsed and carried into effect upon the stage. Now, so far as I can discover, the only Nemesis (short of death or physical disaster of some sort) that your average theatre-goer can visualise and understand is the Nemesis of "being found out"—found out publicly, I mean. And, accordingly, nearly every example of what we are pleased to consider the higher drama, that has made a popular hit, has depended for its *dénouement* on the merely external accident of certain characters in the piece being found out or not being found out. You see them for two or three acts playing at hide and seek with the god of their worship until the god of their worship (namely, public opinion) finds them out. And when they are found out the play ends, generally in a rush to suicide. On being brought face to face with their loved and feared deity—charged with this, that, or the other offence against him—their remedy is to jump into another world where he does not exist. And the public is flattered; it feels itself worshipped. "I am a god, to kill and to make alive!" You have but to go through in your own minds some of the best-written and best-constructed drama of our day, and you will find that for its moral centre it has nothing better than a sort of truckling worship of popular opinion.

VON POPPEL VON DEU.

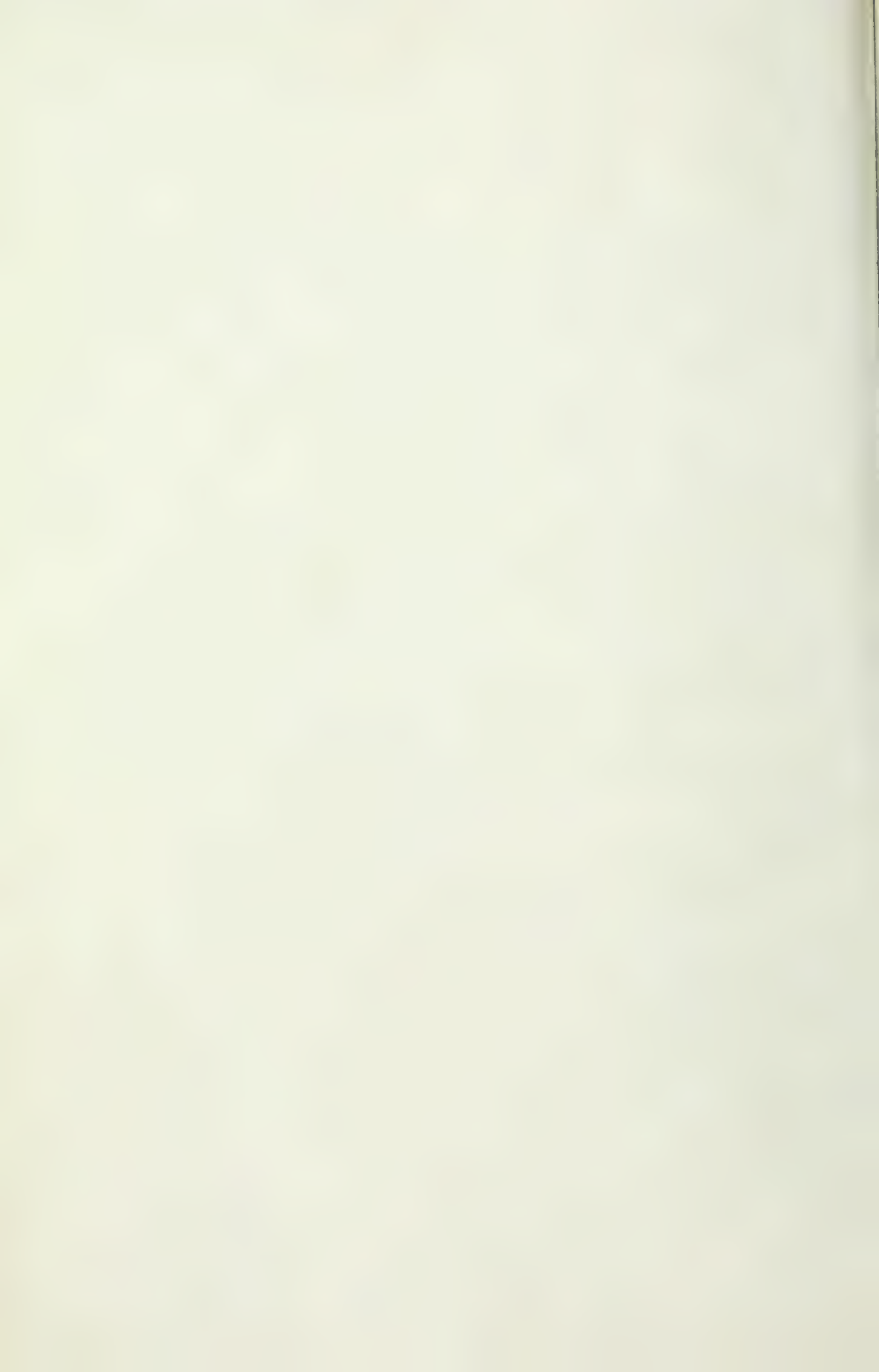
Now, do you think you are ever going to get really noble drama out of such material? Is such a god (when you have discovered him, or when he has discovered you) of such a high moral quality as to make this haphazard contact between him and the soul of a detected sinner—this bumping up against each other in the dark—very much worth considering? Apparently even the dramatists do not think so; for no sooner has the apparition of this deity flashed its triumph upon the scene than the drama collapses in disaster, someone "goes under," and that is the end. Whereas, surely, the real drama—if this be a deity worth having—the real drama should begin where the man and his god have got to close grips beyond all possibility of escape; and in the ensuing struggle the drama would show you the worth of the god and the worth of the man. Yet it is very seldom that your modern drama gives you anything better than the story of some fugitive from public exposure run to earth, and there killed. What I want to know is, what your god does with him and makes of him if it catches him and keeps him alive? How this godhead of popular judgment sets its mark on him—not when it kills him, but when it gets real possession of him? And when I see a play on those lines then I shall know more about the worth of the man and a good deal more about the worth of the god.

A few years ago we had such a play given us; but though it made its mark and won fame and respect, and did good work, it wasn't a popular play. It was called "Justice." There, right at the beginning of the play, the people's god got hold of the man and broke him—slowly, systematically, and cold-bloodedly wasted him; after getting complete control of him, turned him loose again a wreck—made a worse thing of at the end than at the beginning; and you saw upon him the marks of the teeth of the people's deity as though he had been mangled by some savage beast! Well, that play was worth seeing, but it didn't make you respect the people's deity, public opinion, the god of popular drama.

Now, when its scheme is thus put before you, you cannot but see that the writer of that play had something to give to the public which (whether you agree with it or not) was worth considering. And you must feel convinced that such a man



ANN.



would not write anything frivolously and wantonly merely to shock people or produce anything that could be called indecent. Yet that writer, in giving evidence before the Committee on Stage Plays a few years ago, had to admit that he had been prevented from writing a play which he very much wished to write because of a Censorship which claims to judge better than he what is good for the public to receive at his hands!

THE SOCIAL DRAMA.

We are told that one-half of the community does not know how the other half lives. And that fact, in so far as it is true—and it is very largely true—as altogether bad for our social health; it keeps us callous and ignorant. Now, if true drama is alive in our midst it will set itself to correct and to make that anti-social condition of modern life (if not impossible) more difficult. It will set itself to socialise the national conscience as a necessary step toward national drama. Where do you find that corrective tendency at work? Again, I say, among that group of dramatists who are most keenly set on the abolition of the Censorship. You find it in the plays of Mr. Galsworthy, in "Strife," and "Justice," and "The Silver Box," and in "Chains," by Mrs. Baker. You find it, intellectually expressed rather than socially, in the plays of Bernard Shaw and Granville Barker—intellectually, because with them we do not generally get, as with Mr. Galsworthy, a picture of the social relations between rich and poor, but of the mental relations between the people who are trying to think and the people who are refusing to think. And there, again, is a huge department of life where one-half of the community does not know anything of the life of the other half, and tries to avoid knowing it. The support which the Censorship receives is largely the support of people who are dead set against the theatres they frequent being invaded by thoughts and ideas which they do not wish to listen to. If they can prevent any opening up of the social conscience on their playground they will. It shall not even have a public playground of its own.

There, then, is yet another indication that to be freed for social effectiveness—for the bringing together of the minds of the community, even if it be only to make them knock heads together—you need a greater freedom for the drama than a Censorship ruled by conventionalism and officialism will ever permit of. The plays of Bernard Shaw are largely concerned in attacking conventions of sex and conventions of religion; the plays of Granville Barker are largely concerned in attacking our social, industrial, and political conventions by an exposition of their appallingly bad social results. Both set themselves to show that under some of our most cherished conventions, and behind our most monumental respectabilities, lie hideous evils which threaten to eat out the vitals of the nation. In their plays which have been censored they have laid their fingers upon evils that every grown man and woman knows of—that we are all in part responsible for—so widespread that they amount to what may be called illicit national institutions—things which are mentioned in our daily Press quite as openly and with quite as much detail as in these censored plays, but which have not elsewhere had their moral so ruthlessly and uncomfortably pressed home. And it is for the uncomfortable pointing of the moral that those plays have been condemned; not because—as many of the plays passed by the Censor might well do—not because they could seduce any young man or woman into vice, not because there is anything in them to excite undisciplined passions, but because they could make a well-to-do audience uncomfortable and troubled in their consciences, and so give them (from the man of the world's point of view) a very bad return for their money. The Censorship sets itself to prevent a public attack on certain broad conventions which, often to most evil results, rule our social life. It does not set itself to prevent a public exposition in the most exhilarating and diverting form possible of a low standard of sexual morality and of equivocal situations so attractively presented that their general effect upon the less thinking of the audience cannot be anything else than a suggestion to "go and do likewise," for (as you perceive from its laughter and applause) the general theatre-going public is quite ready to regard those who do these things as "very good fellows."

STATE REGULATION OF VICE.

Now I do not say that the Censor should forbid these plays, but I do say that the known fact that the Censor has licensed these glorifications of a loose and harmful code of morals, while forbidding others which are aimed seriously against

such evils—I do not say that such knowledge creates in the public mind a bias in favour of tolerating and perpetuating certain social conditions, and that such licensing does come perilously near to a State regulation of vice.

These censored plays for which I plead do often deal painfully with painful subjects—but they deal with them seriously. But the plays which the Censor passes deal frivolously and light-heartedly with painful subjects, and try to make you forget that they are painful. That is the most horrible thing about them—they enable an audience to feel comfortable.

There are two things I want to leave prominently in your minds as regards this question. First, I want you to realise that the men who are most in danger of, and most hindered by the Censorship to-day are the very men who are most seriously and whole-heartedly intent on social reform and the awakening of a national conscience as a means to national self-realisation. "What," inquires one of the characters in Granville Barker's play, "Waste," "what is the prose for God?" "That," answers another, "is what we irreligious men are giving our lives to discover." "The prose for God"—how to interpret God in the terms of every-day life, and how to carry out His will—the preservation of life. "That's an unhappy man, or woman, or nation—I don't care what their brains, or their riches, or their beauty, or any of their triumphs may be—they are unhappy and useless if they can't tell life from death." It is because of its failure to distinguish in the things of the drama between what makes for life and what makes for death that I ask for your condemnation of the present Censorship as an unhappy and useless institution.

The second point I want to impress upon you is the danger of turning a deaf ear to any voicing of an unpopular cause, lest it should in truth turn out to be the word of God. In a famous passage in the Book of Kings you may remember how four hundred prophets prophesied smooth things and flattered the ears of the King, but only one told the truth, and incurred for it the King's displeasure.

In the drama of to-day there is a great deal that flatters the public ear, and helps to drug the conscience of the community: and that will always be the more popular drama. But there is in the hand of the dramatist a great power—the power of compelling by his art interest in and attention to unpopular truths. Give to the men who are willing to do that an unhindered right of way, and before long you will see modern drama, as a means for rousing us to our full duty of citizenship, quickened into new life. After and following upon that you may get (what all artists must finally aim for) the drama of mirth and beauty of pure and divine comedy.



CONCERT PARTIES.



MR. STANLEY KIRBY'S CONCERT PARTY (MARGATE).

MR. FREDERICK ARTHUR, MISS ELSIE STEADMAN, MR. FRED WILDON, MR. STANLEY KIRBY, MR. JACK LENNOR, MISS EDITH LORRAINE.



MR. HAROLD MONTAGUE'S "THE VAGABOND PLAYERS."

MISS GWEN LEWIS, MISS AGNES ARDEN, MISS DAISY WARD, MR. ARTHUR THOMAS, MR. LESLIE BURGESS, MR. ARTHUR E. GODFREY, MR. HAROLD MONTAGUE.

CONCERT PARTIES.



MR. WILL CATLIN'S SCARBOROUGH PARTY.

MR. ARTHUR BRADDOCK, MR. WILLIE MANDERS, MR. ANDREW McALESTER, MR. F. CARLTON FOSTER (decorated), MR. WILL CAYLEN, MR. FRANK TERRY, MR. BETHAM NÖEL, MR. HARRY MITCHELL, MR. WILFRED MERRY, and MR. ERNEST CLERG.



MESSRS. CARY'S "THE GEMS."

CONCERT PARTIES.



MR. WILSON JAMES'S "THE GAETIES."

MISS GERTRUDE HART, MR. HERBERT COOK, MR. FREDERIC GROOM, MISS RUBY WILSON,
MR. BERNARD TURNER, MR. WILSON JAMES, MR. HARRY HUDSON.



MESSRS. STEDMAN'S "THE WAGS."

MR. LEEDAM STANLEY, MISS MARJORIE STONE, MR. BRYAN O'SULLIVAN, MISS GIPSY HODGSON,
MR. WILL LENTON, MISS ROSALIE CARTER.

CONCERT PARTIES.



MR. PHILIP BRAHAM'S "THE MARCH HARES."
MR. DAVY BURNABY, MISS SYBIL CLARE, MR. ERIC BLORE, MISS BYRON DUNNO,
MR. BERNARD ASSELL, MISS FAITH LONNEN.



MR. GEORGE ROBINS'S "THE GAY GONDOLIERS."
MR. ALFRED GREENE, MR. GEORGE ROBINS, MR. AMBROSE
VINE, MISS LAURA CALVIN, MISS NINA LORENZA.

CONCERT PARTIES.



MR. CHARLES HESLOP'S "THE BROWNIES."

MR. CHARLES HESLOP, MISS PHYLLIS MELVILLE, MR. GILBERT LATIMER, MISS VIVIAN STAFFORD,
MR. ALEC S. CLUNES, MISS DOROTHY WEBB, MR. FRANK BUTT, MISS MAIDIE FIELD.



MR. ERNEST CRAMPTON'S "THE CIGARETTES."

MR. ERNEST CRAMPTON, MISS BEATRICE EDWARDES, MR. ALBERT FOSTER, MISS OLIVE MAITLAND,
MR. EASTEN PICKERING, MISS SIGRID DAGMAR, MR. HORACE MANGER.

CONCERT PARTIES



MR. ROBERT CARR'S "THE GEORGIANS."

MISS ETHEL KEMISH, MISS BETTY BATES, MR. LEONARD HENRY, MR. HARRY HEARNST, MR. EUSTACE WALLACE, MR. ROBERT CARR.



MR. H. FLOCKTON-FOSTER'S "THE IDEALS."

MR. E. LONGSTAFFE, MR. JAMES CRAIG, MISS RITA VINCENT, MR. VICKERS SMITH, MISS FLO ORCHARD, MR. DONALD GILBERT, MISS DOLLY EARLE, MR. VAL MORGAN, MR. H. FLOCKTON-FOSTER.

CONCERT PARTIES.



MR. SIDNEY JAMES'S "THE STROLLING PLAYERS."

CONCERT ARTISTS

should make a point of reading

"THE STAGE"

each week.

CHATTY NOTES & CRITICISMS.

THE BEST MEDIUM FOR
ALL ADVERTISEMENTS.

The largest circulation of all professional papers.

MILESTONES



1860



1885



1912

A VERY EFFECTIVE POSTER OF "MILESTONES," ONE OF THE MOST POPULAR PLAYS OF THE YEAR.

MUSIC OF THE YEAR.

By F. GILBERT & WEBB.

THESE are wisdom in reviewing the past. It may not always bring satisfactory sensations, but undoubtedly it teaches many valuable lessons, and in the doings of recent times is to be found the key to the near future. In looking back over the past twelve months the most prominent object is the London Opera House, which now stands a monument of misdirected energy. To the experienced observer of London life Mr. Hammerstein's scheme was hopeless from its inception. From the time of Handel London with all its wealth has never supported two concurrent Grand Opera seasons in foreign tongues. One or the other has suffered financial disaster. Apart from this Mr. Hammerstein could not secure the artists and operas most popular in London as the Royal Covent Garden Syndicate was able to do, and as his prices were the same as those of Covent Garden music lovers naturally went to the older house. Moreover, Londoners have practically no curiosity concerning operatic novelties or fresh artists, and they have never shown any predilection for the works of Massenet, on whom Mr. Hammerstein so greatly relied. These facts were familiar to the initiated before the foundation-stone of Mr. Hammerstein's theatre was laid, but it is well to state them in a work of reference such as the present volume, because Londoners have been accused vaguely of ingratitude and want of appreciation of rare enterprise, and because its failure has been adduced as a proof of the impossibility of founding a national school of opera in England. All Mr. Hammerstein did was to set up a rival to Covent Garden. There was nothing national in his scheme whatever. At the same time, it is but fair to acknowledge that the American impresario has built us an extremely handsome theatre, and made us acquainted with several works and artists previously unknown to us.

LONDON OPERA HOUSE.

It will be remembered the London Opera House was opened on November 13, 1911, with the first performance in England of "Quo Vadis?" by Jean Nougues. The other novelties were Massenet's "Don Quichotte," introduced on May 17 last—the feature of which was the masterly impersonation of the name part by Mr. Lafont, and the first production on the following June 15 of "The Children of Don," conducted by Mr. Arthur Nikisch. The libretto of the last-named opera was by T. E. Ellis (otherwise Lord Howard de Walden), and the music by Mr. Joseph Holbrooke, both of whom showed a want of perception of stage requirements fatal to the success of the work. During the season there were revived the old Italian operas "Norma," "William Tell," and "La Favorita," none of which proved successful, the first-named being played only once. Massenet's "Hérodiade," "Le Jongleur de Notre Dame," and "Mignon," and Gounod's "Roméo et Juliette" were also revived. The remainder of the repertory consisted of "The Barber of Seville," "Il Trovatore," "La Traviata," "Rigoletto," "Faust," "Tales of Hoffman," "Louise," and "Les Cloches de Corneville." The principal newcomers included Mmes. Felice Lyne, Victoria Fer. Vallandri, Isabeau Catalan, Augusta Doria, Yvonne Kerlord, Berthe Casar, Marguerite D'Alvarez, Olchanski, and Jeanne Jomelli; and Messrs. Orville Harold, Frank Pollock, Jean Auber, Gennaro De Tura, Vilmos Beck, Lafont, José Danse, Georges Chadal, Figarella, De Grazia, and Enzo Bozano. The conductors comprised Messrs. G. Merola, Luigi Cherubini, Raymond Roze, Fritz Ernaldy, and Arthur Nikisch. At the close of the season in July Mr. Hammerstein announced that he had lost £240,000, but that he intended to re-open in November last. Second thoughts prevailed, however, and the theatre has now been leased to Mr. F. Akoun, of the Luna Park, Paris, who opened it on Boxing-day with a variety entertainment.

COVENT GARDEN.

The Grand Opera season at Covent Garden was the longest ever given under the present management. It extended from April 20 until August 1, during which

time ninety-five performances were given of German, Italian, and French opera and Russian ballet. The works and their respective repetitions were as follows:—*"La Bohème,"* seven times; *"La Traviata,"* *"Madama Butterfly,"* and *"The Jewels of the Madonna,"* six each; *"Aida"* and *"Pagliacci,"* five (with ballet); *"The Huguenots,"* *"Rigoletto,"* and *"Louise,"* four; *"La Traviata,"* *"Samson and Delilah,"* *"The Secret of Susanna"* (with ballet), *"Girl of the Golden West,"* and *"Carmen,"* three; *"Barber of Seville,"* *"Manon Lescaut,"* *"Conchita,"* and *"Tristan,"* twice; also two cycles of *"The Ring,"* comprising eight performances. Of the above operas *"The Jewels of the Madonna,"* by Wolf Ferrari, and *"Conchita,"* by Zandonai, were respectively heard for the first time in England on May 31 and July 3. The principal parts in the former were sustained by Mme. Edvina, Mr. Martinelli (a newcomer this season), and Mr. Sammarco. The name-part in *"Conchita"* was impersonated by Miss Tarquinia Tarquini, who made her first appearance at Covent Garden as Carmen on the opening night of the season. From the above list it will be perceived that *"The Jewels of the Madonna"* proved exceptionally successful; in fact, it was the chief feature of the season.

In addition to the artists already mentioned, the cast of the operas included Mmes. Destinn, Tetrazzini, Saltzman Stevens, Kirkby Lum, Bourgeois, Donalda, Lipkowska, Borst, and Agostinelli, and Messrs. Paul Franz, John MacCormack, Seveilhac, Hensel, Cornelius, Hans Bechstein, Cellini, Dinh Gilly, Huberdeau, Marcoux, Romano, and Van Rooy, etc. The conductors of the *"Ring"* were Dr. Rottberg and Mr. Paul Bruch, and those of other works Messrs. Campanini, Panizza, Percy Pitt, and Thomas Beecham. Two new ballets were introduced, *"L'Oiseau de Fer,"* by Stravinsky, a gorgeous production, with music written after the manner of Richard Strauss, and *"Narcisse,"* by Tcherepnine, remarkable for the beauty of its scenic effects. The principal dancers were Mme. Karsavina and Mr. Nijinsky.

CONCERTS.

A large number of orchestral concerts were given, and a high standard of excellence maintained. The Philharmonic Society, continuing its centenary season, produced, on February 22, a new symphony in D minor, No. 7, op. 124, by Stanford, and *"Four Famous Lyrics,"* for voice and orchestra, by Landon Ronald. On March 21 was produced an *"Invocation,"* for orchestra, written for the Society by A. C. Mackenzie, and the first performance in London was given of a set of symphonic variations, entitled *"Life Moods,"* by Arthur Hervey. The Society completed its hundredth season on May 23 last, when Beethoven's Choral Symphony was performed with the assistance of the London Choral Society, under the direction of Arthur Nikisch. The choice of this work was appropriate on this occasion, for the great Symphony was commissioned by the Philharmonic Society, and first performed by it in London on March 21, 1825. The veteran Society commenced its hundredth and first season on November 7, under the direction of Mengelberg, who introduced into its repertoire Richard Strauss's tone-poem, *"Also Sprach Zarathustra."* At the succeeding concert, on the 21st of the same month, conducted by Frederic H. Cowen, was produced an orchestral suite, in C op. 37, *"After Wordsworth,"* by H. Walford Davies. On December 5, the Society was able, for the first time, to use the prefix *"Royal"* on its programme. On this occasion the initial performance took place of a new Symphony, in four linked movements, in B minor, by Hubert Parry, and first performances in England were also given of a *"Fantasy on Four Scots' Tunes,"* by Charles Macpherson, and a *"Finnish Fantasia,"* by Glazounoff. After the concert, which was conducted by Percy Pitt, a supper was given at Pugini's Restaurant in celebration of the King's graciousness, and Madame Tetrazzini, who had sung during the evening, was presented with the Gold Medal of the Society. At the previous concert, on November 21, a like honour had been paid to Harold Bauer. It may be added that the present flourishing condition of the Society, after an existence dating from 1813, is no slight testimony to London's love of music.

The London Symphony Orchestra resumed its concerts at Queen's Hall on January 15. Adhering to its policy of employing different conductors, there were engaged, for the completion of its eighth series, Safonoff, Elgar, Mengelberg, Steinbach, Nikisch, and Gustav Doret, the last named a Parisian musician new to London. These concerts, by reason of their exceptional excellence, have taken the place of the famous Richter Concerts. The programmes are of a conservative character, but a few novelties were introduced. On January 15 first performances were given in London of the second and fourth of Ippolitoff-Ivanoff's *"Caucasian Sketches,"*

and Rimsky-Korsakoff's *Easter Overture*, in D op. 36. Hamilton Harty's *One-poem*, "With the Wild Geese," was played on January 21; Holbrooke's *symphony*, in B minor, "The Raven," was revived on February 12; and Paderewski's *symphony*, in B minor, op. 24, was given on June 3. The composer of the last-named work played at the concert on the 17th of the same month. The ninth series of these concerts commenced on October 28, under the direction of Fritz Steinbach, and the two succeeding concerts, on November 25 and December 9, were conducted by Elgar. The programme on the latter occasion consisted of Elgar's first *symphony*, his *violin concerto* and the "Enigma" variations, a selection that made prominent the imaginative power and masterly craftsmanship of our leading composer.

The Saturday afternoon *Symphony Concerts*, given by the Queen's Hall Orchestra, conducted by Henry J. Wood, at Queen's Hall, were recommenced on January 20, and large audiences have attested to the public's appreciation of the merits of the performances. Several novelties were introduced. On April 13 "Momento Mori," for violin and orchestra, by Max Vogrich, the solo part being played by Mischa Elman. On November 16 "A Comedy Overture," op. 120, by Max Reger, and on the 30th of the same month a symphonic poem, entitled "Les Sirènes," op. 33, by Rheinhall Glière.

The New Symphony Orchestra, founded and conducted by Landon Ronald, gave, on February 1, the first performance of a *symphony*, in E minor, No. 2, by York Bowen, and on March 30 introduced to England what was claimed to be a hitherto unknown *symphony*, by Beethoven. It was called the "Jena" by its discoverer. It seems probable that it was written by Beethoven, but it is evidently a very early effort by that composer. It comprises the usual four movements, and is scored for a Haydn orchestra, without clarionets. The work is as obvious an imitation of its model as its originality is small.

The only orchestral concert given by Thomas Beecham, apart from the Sunday Concerts at the Palladium and elsewhere, was a performance of French and Italian eighteenth century music at Æolian Hall, on February 24. Mention should be made of a band, formed by this musician, consisting of a novel combination of wind-instruments. The intention was to secure new varieties of tone-colour. This object was achieved. That the results were not always satisfactory may be attributed to the music having to be rescored, and the writers lacking experience in the possible effects.

The attendances at the Queen's Hall Promenade Concerts, conducted by Henry J. Wood, were exceptionally large. On several occasions, indeed, in excess of the capacities of the building. The exceptionally cold summer greatly favoured these concerts, in common with all places of amusement; but there is no doubt that these performances are greatly esteemed by a large section of the London public. They commenced on August 17, and the programmes included a considerable number of novelties, for the most part, of light and pleasing nature. On the 29th was introduced to England the "Vorspiel and Serenade," from the "Showman" ballet, and on October 17 a "Schauspiel" overture, by the rarely gifted youth, Erich Korngold. Arnold Schönberg's "Five Orchestral Pieces," described as "Experiments in dissonance," and understood to be an attempt to introduce into music the principles of the new "Futurists" school of painters, were played on September 3, but excited so much derision that up to the present no one has ventured to repeat the experiment. A new suite, in four movements, of imaginative character, entitled "The Sea," by Frank Bridge, was produced on September 24. The late Coleridge Taylor's violin concerto, originally produced at the Norfolk Festival, Conn., in May last, was played for the first time in England on October 8, the soloist being Arthur Catterall. On the same night a remarkable piece of "atmospheric" music, called a "Nocturne," by Poldowski (Lady Dean Paul), was produced, and on the 10th of the same month two "Celtic Sketches," by Edgar L. Bainton. Six orchestral variations on "Down Among the Dead Men," by Julius H. Harrison, were heard for the first time on October 22, and three delightfully vivacious "English Dances," by Algernon Ashton, were introduced two nights later. The season closed on October 26.

Among miscellaneous concerts record should certainly be made of a series of performances by the Queen's Hall orchestra, under the direction of Henry J. Wood, at Earl's Court Exhibition. The programmes consisted entirely of music inspired by the writings of Shakespeare. The selections were admirable, the music was most interesting, and although the scheme failed to attract the public, the concerts formed a remarkable testimony to the power of Shakespeare's genius.

An attractive series of Choral and Orchestral Concerts, organised by Balfour Gardiner, commenced on March 13. Their object is to encourage native art, and among the works produced were "The Enchanted Summer" and a "Festival Overture," by Arnold Bax; "News from Whydah," by Balfour Gardiner; "The Baron of Brackley," by W. H. Bell; a piece, for string orchestra, entitled "Mock Morris," and a "New English Dance," by Percy Grainger; and an orchestral suite, founded on Arab airs, called "Beni Mora," by Gustave von Holst.

The Royal Choral Society at the Albert Hall gave the first performance in London of Elgar's "We Are the Music Makers," on November 28. The soloist was Muriel Foster, as on the production of the work at the Birmingham Festival. On December 23 a Carol Concert was given, a new departure by this Society.

The London Choral Society resumed its concerts at Queen's Hall, on October 30, with Bantock's "Omar Khayyâm," and at the succeeding concert, on December 4, produced a setting of Milton's "Lycidas," for soprano and baritone solos, chorus and orchestra, by Hugh Hulbert.

Chamber music has been well represented if not generously supported. The Classical Chamber Concerts, the Holbrooke Chamber Concerts, and the "Thursday 12 o'clocks" seem to have succeeded in establishing themselves, and other parties which deserve mention are the London Trio, the London String Quartet, the Langley Mukle Quartet, Wesseley Quartet, the Grimson Quartet, and the "Motto" Quartet. We were visited by the "Flonzaley," "Rosé," "St. Petersburg," and "Sevcik" Quartets.

Of the numerous pianists who have given recitals may be mentioned Carreño, Johanne Stockmarr, D'Albert, Bauer, Lamond, Busoni, Backhaus, Paderewski, John Powell, and York Bowen. Violin and 'cello recitals were given by Kreisler, Mischa Elman, and Pablo Casals. A very large number of vocalists have given concerts, the most prominent being Melba, Tetrazzini, and Clara Butt. Generally speaking, a higher standard of vocalism has prevailed at song recitals. Among the most popular were those given by Muriel Foster, Gerhardt, Culp, Maggie Teyte, and Plunket Greene.

VARIETY PRODUCTIONS.

Much enterprise has been shown by managers of variety theatres in introducing high-class music. Two remarkable productions were a masque, entitled "The Crown of India," by Elgar, at the Coliseum on March 11; and "The Gypsies," an opera in two acts by Leoncavallo, on September 16, at the London Hippodrome. Neither work revealed the composer at his best, but that these writers should have received commissions from the respective managements is significant of the increasing appreciation of good music by the masses.

FESTIVALS.

This article would be incomplete without reference to the provincial Festivals, for it is at these gatherings that important novelties are produced. The new marks at the Hereford Festival were a vivacious "Serenade for String Orchestra," by Granville Bantock; an "Ode on the Nativity," by Hubert Parry; and a "Fantasia on Christmas Carols," by Vaughan Williams. The Birmingham Festival was conducted for the first time by Henry J. Wood, and the new works comprised "We are the Music Makers," by Edward Elgar; "The Song of St. Francis," by Walford Davies; "Fifine at the Fair," by Granville Bantock; and a new symphony in A minor No. 4, by the Finnish composer, Jean Sibelius. No novelties were produced at the Bristol Festival, the feature being a performance of Wagner's "Ring" in concert form. At Brighton a successful revival was made of the musical festivals organised in 1909 and 1910 by Joseph Sainton. This year the festival conductor was Lyell Tayler. The novelties were a new version of Edward German's "March Rhapsody," an expressive "Mélodie Pathétique" by Marie Horne, and two orchestral pieces, respectively entitled "Infancy" and "Childhood," by W. H. Speer. As there was a profit of some £200, it may be expected that the Brighton Municipality will continue these festivals.

The Obituary of the year includes H. Trotère (Henry Trotter), the composer of "Old Madrid," "Asthore," and other songs of exceptional popularity; Giulio Ricordi, the head of the famous publishing firm; Jules Massenet, the far-famed French operatic composer, aged seventy; Samuel Coleridge-Taylor, who died on September 1 from pneumonia at the age of thirty-seven; Wilhelm Kuhe, in his eighty-ninth year; and Frances Allitsen, aged sixty-three, one of the most popular of lady song writers.



THE END

THE VARIETY YEAR.

BY E. M. SANSOM.

NINETEEN HUNDRED AND TWELVE in the Variety World has been marked with considerable movement, but it is doubtful whether any great progress is to be reported, except, of course, that the Music Hall Command Performance marked an epoch in the history of the industry. But one Command performance cannot keep a profession upon the highest pinnacle of public favour any more than one swallow can make a summer, and looking back over the year with a calm and unprejudiced view one is forced to doubt whether the body of music hall managers have really been aware of the power that has been in their hands. This feeling largely arises in connection with the issue of what are familiarly known as double licenses. It will be remembered that the Lord Chamberlain, following a sketch prosecution of the Palace for presenting "A Man in the Case," and the granting by the London County Council of music and dancing licenses to places of amusement already in possession of a stage plays license (and vice versa), made it known that he would be willing to issue his license for the performance of stage plays to houses within his area subject to certain reservations. The principal conditions imposed made it necessary that in addition to the dramatic portion of the entertainment there were to be five other items in the bill, or, in other words, each music hall programme was to include not fewer than six turns. The Lord Chamberlain thus agreed to the submission that the public desired sketches, but one wonders whether the public demanded the plethora of dramatic fare which flooded the Variety stage during 1912. The scheme of Variety is sufficiently broad, and its limits are so obscure and undefined that practically anything that will tend to interest, amuse, or otherwise entertain may find a place upon the boards of a Variety theatre. But the happy manager is he who can so arrange his programme that all sections of his audience have their wants supplied, and directly he overloads a bill with a superabundance of any particular form of entertainment so soon does he miss the value of that true Variety which can be sufficiently charming to make all the difference to the box office and the hold of the music hall upon the affections of the public. Many of the condensed dramas which made their appearance with the granting of the double license were excellently done from all points of view, but many of the others were quite the reverse. Old plays with a humour that was out of fashion, and a number of characters that were more or less unintelligible to 1912 audiences, found their way to the music halls, and the lover of Variety, discontented with a programme made up of two hours of drama and a minimum of Variety, went elsewhere for his amusement. Where? Probably to the picture palace. From the economic point of view, the manager (looking only at the present) probably felt himself justified in cutting down expenses, and the engagement of a theatrical company proved much cheaper than that of a number of "stars." One house paid under £40 per week for its company, though the average expenditure was considerably more than this. But the fact remains that the acting and staging of many of the pieces would have reflected little credit on some of the London amateur clubs, and though it may pay for a little while to present such companies, Variety suffers in the long run, and with it the best interests of the music hall profession. The success of Variety depends mainly upon the presentation of the best and the best only, and decadence will commence (if it has not already commenced) when managers impose the cheap and nasty instead of the best obtainable that has hitherto done duty. There are plenty of good sketches, and there are many plays which will bear condensation, and it would seem to be the best idea for managers who recognise a demand for drama to engage an adviser with a theatrical reputation who can book and direct the presentation of acts within his own special province.

SUNDAY.

Something in the nature of a Landshell was hurled by Mr. Oswald Stall in July, when in the columns of *The Stage* he issued a manifesto on the Sunday question. Mr. Stall argued that as picture palaces were allowed to open on Sunday and to draw a greater or lesser amount from the entertainment-seeking public at the expense of the remainder of the industry, music halls and theatres should in common honesty be similarly favoured. The matter provoked the liveliest discussion, many and varied being the views expressed in the columns of *THE STAGE* by people eminent in the entertainment world and others interested. Naturally the subject was of great importance to the working members of the theatrical and variety profession, and the Variety Artists' Federation, through its chairman, Mr. W. H. Clemart, was early in the field to take up the cudgels in the fight to prevent a seven days' working week. For a long period Mr. Clemart dealt with all phases of the subject in leading articles in the "Performer"; the various Federation meetings throughout the country endorsed the official view in no uncertain fashion, and members of the profession to the number of several thousands signed a petition for presentation to the London County Council. A mass meeting of the profession was held at the Trocadero Restaurant towards the end of September, and was presided over by Mr. Edward Smallwood, J.P., L.C.C., who had taken great interest in the Sunday question, and had made the subject his special charge in the Council Chamber. All branches of the opposition to Sunday Opening were represented. Mr. Clemart spoke for the V.A.F., Mr. Charles Austin represented the Grand Order of Water Rats, and Mr. Albert Voyce the Terriers' Association. Mr. William Berol expressed the views of the International Artists' Lodge, Mr. William Johnson spoke for the stage hands, and other speakers included Mr. Wal Pink, Mr. R. P. C. Corfe, Mr. Frank Brant, L.C.C., and the Rev. F. B. Meyer. The meeting, by an overwhelming majority, passed the following resolution:—

That with a view to preserving Sunday as a day of rest and recreation for all concerned in the production of public entertainments, this meeting calls for the abolition of entertainments on Sunday in dramatic, variety, and picture theatres.

Subsequently a deputation representing the various music hall societies waited upon the Theatres and Music Halls Committee of the London County Council. Mr. W. H. Clemart acted as spokesman and read a long statement, which emphatically protested against the Sunday opening of places of amusement in London. On the same day representatives of the cinematograph exhibitors and the Amalgamated Musicians' Union waited upon the Committee.

When the Sunday question was first raised in the L.C.C. the Chairman of the Committee promised to bring up a report on the subject in October, in order that a full and free discussion might take place thereon. This duly arrived, and advocated a kind of "as you were" policy, but many influential members of the Council, including Sir George Alexander, Mr. Edward Smallwood, and Sir John Benn have given notice of various amendments. Unfortunately the year closes without anything definite having been done, pressure of other business having forced the Council to postpone the consideration of the report until after the Christmas recess. 1913, however, should provide a fight to a finish upon a subject of vital interest to the Variety profession.

THE COMMAND PERFORMANCE.

After two postponements, rendered necessary first by the disastrous fire at the Empire, Edinburgh, in the previous year, and secondly by a Royal bereavement, the Royal Command Performances—the first of its kind in the history of the music hall—duly took place at the Palace on July 1. The King and Queen were present with their suite, and other Royal personages who attended the performance were the Grand Duchess George of Russia, Princess Victoria, Princess Christian of Schleswig-Holstein, Princess Victoria of Schleswig-Holstein, Prince Arthur of Connaught, the Duke and Duchess of Teck, and Prince Alexander of Teck, and Princess Henry of Battenberg. The house was brilliantly decorated, the view of the auditorium disclosing flowers—thousands of blooms—upon a background of pavements marble as the principal feature of the decorations. The fronts of the circles were formed by a rich moulding of pavements marble, upon which roses of pink, yellow, and red were arranged in profusion. In the centre of each tier was a marble jardinière having at each end two cornucopias laden with roses and carnations. The walls of the auditorium were hidden by scenic panelling and trellis work designed to give

the effect of an Italian garden. Surmounting the Royal Box, which was on the O.P. side of the house, was a dome of blossoms, and the box itself was designed in the shape of a huge jardinière of marble, with carnations and roses emerging from a cornucopia at each end. The building was a veritable flower garden, the Royal Box seemingly representing a bower of roses, and the manner in which the decorative artist worked in harmony with the artist in luminants had the happiest results.

The programme was contributed to by Charles T. Aldrich, Wilkie Bard, the Bogannys, G. H. Chirgwin, Cinquevalli, David Devant, Happy Fanny Fields, Barclay Gammon, La Pia, Harry Lauder, Alfred Lester, Cecilia Loftus, Clarice Mayne and J. W. Tate, the Palace Girls, Anna Pavlova, Pipifax and Panlo, Arthur Prince, George Robey, Harry Tate, Little Tich, and Vesta Tilley, while for a concluding item a tableau, representing "Variety's Garden Party," was given. In this nearly 150 music hall artists took part, the central position being occupied by Harry Claff, who took the solo part in the National Anthem. The first Command Performance was a splendid success, and a sum of £2,738 13s. 5d. was realised as profit on the function. This, in accordance with the expressed wish of the King, is to be divided among the music-hall charities.

The modern music hall is almost an essential to a large proportion of the population of the country, and it behoves all connected with the profession to see to it that the scutcheon of Variety, figuratively raised aloft by the visit of the King to the Palace, is not blotted by any retrograde movement. Cheap cynics may sneer at the humour of the halls, critics may condemn much that still remains, but the fundamental principle to recognize is that the Music Hall is an institution of the people, who, in some degree, govern the supply according to their demand. The honour which the King conferred upon the music halls is certain to find a responsive echo in the increased attendances of the more cultured section of the community, and it will be better for all concerned if a high standard of excellence be insisted upon regard to all entertainments. The future success of the music hall is, to a great extent, in the hands of those who own and control the various syndicates; they are the master of their fate, and if Variety loses its hold upon the public favour for many years to come the only excuse will be the incompetence of those who now dominate the situation.

FUNDS AND SOCIETIES.

A record of the year's work in connection with the various funds and societies appears elsewhere in the YEAR-BOOK, but no review of the year could be considered complete without the inclusion of an appreciation of the admirable work carried on in these directions. The Variety Artists' Federation continues along its successful way with a bank balance of something in the neighbourhood of £10,000. It has still as its chief executive officer Mr. W. H. Clemart, a gentleman whose knowledge of the inner workings of the profession is limitless and unexcelled. There are so many minor matters, connected chiefly with individual performers or small groups of artists, which call for tactful treatment during the year that it needs no "big fight" to enable the Federation to justify its existence. It claims to protect the artist against injustice, and it maintains that claim and assumes the responsibility connected therewith in whole-hearted fashion. Among the most important work of the year was the consideration of a number of suggested amendments to the Award of 1907. Mr. W. H. Clemart and Mr. Wal Pink, representing the artists, and Mr. Walter Payne and Mr. J. L. Graydon on behalf of the managers, have held many meetings with the object of adapting the Award in a manner rendered necessary by the experience of its five years' working, and although nothing definite has been decided it is to be hoped that an amicable settlement will be reached, and that all parties will work together in the best interests of the industry, realising that each part of a machine is essential to the whole, and the smooth running of the parts means the increased capacity of the instrument.

The Music Hall Artists' Railway Association, boasting a membership of about 7,000, has pursued a peaceful path, securing for its privileged members a satisfactory reduction in travelling expenses. It has only one reverse to chronicle, and that affects but a small proportion of its members—an increase in the charges for the use of railway trucks. Arising from this increase a new society, the Vaudeville Protection Association, has sprung into existence through the initiative of Mr. Herbert Darnley. This society consists of sketch proprietors and others who travel troups, or with a considerable amount of properties, and the main object is to secure a reduction in the truck charges, though the aim of the V.P.A. is the general and mutual benefit of its members.

The charities of the profession—the Variety Artists' Benevolent Fund and Institution, the Music Hall Ladies' Guild, and the Music Hall Home Fund—have continued their good and useful work with unabated enthusiasm. The V.A.F. have collected £240 during the year from percentages on managers' benefits, etc., and the V.A.B.F. and I. has profited to this extent. During the year the V.A.B.F. and I. adopted a new constitution, which retains in the hands of the artists the control of the Fund. The Home was moved to new premises at Gipsy Hill during the year, and a number of old professionals (males only) continue to be clothed and fed by the Fund. The Institution at "Brinsworth," Twickenham, has sixteen inmates of both sexes.

The Terriers' Association has been practically disbanded, and in its place has arisen the Beneficent Order of Terriers, which is open for membership to white performers only.

A DEATH AND SOME CHANGES.

The death of Sir Edward Moss on November 24 removed a remarkable figure from the music hall world. The late Sir Edward, in the course of a strenuous life, accomplished more than anyone else in the task of elevating the music hall, and the Empires which he left behind as the monuments of his life's work are very different places to those with which he was first associated. He was a great-hearted gentleman, and he will be sadly missed. Mr. Frank Allen has succeeded the late Sir Edward Moss as managing director of the Moss Empires, Limited, and Mr. William Houlding is the new chairman of the company. Mr. Allen is too well known that it should be necessary to make more than a passing reference to the geniality and straightforward dealings which have always characterised his professional career. His long association with the Moss Empires—extending over twenty-seven years—under the late Sir Edward Moss, gives him particular fitness to put on the mantle of his late chief.

The offices of the London Theatre of Varieties, Limited, familiarly known as the Gibbons' Circuit, have seen several important changes. First, Mr. Harry Masters relinquished his position as general manager, then Mr. Walter Gibbons resigned the managing directorship "owing to ill-health," and was succeeded by Mr. Charles Gulliver; and later Mr. Charles Reed, the booking manager, departed for fresh fields and pastures new. Mr. Gulliver has surprised many people by the abundant energy and resourcefulness with which he has attacked his new position: he has tried many experiments and has proved that he is not afraid to take risks, and speaking with a knowledge of the state of affairs at his principal West End Hall, the Palladium, it seems safe to assume that the future will be bright for the shareholders in the L.T.V.

THE YEAR'S ENTERTAINMENTS.

In the main, of course, music hall programmes have been much the same during 1912 as they were in previous years, but one or two features have been introduced which demand recognition. Of the great influx of condensed dramas mention has already been made, and there is also to be recorded a distinct improvement in the quality of the dramatic and musical fare provided at the leading Variety houses. The Tivoli, for instance, produced several sketches of considerable merit, though more than one of them were what might be included within the comprehensive "sex problem" description—a subject in which, to judge from results, the music hall public are not particularly interested. The Palace introduced a much-heralded Reinhardt spectacle, "A Venetian Night," which, while possessing many points of interest mainly on account of original staging, did not prove successful, possibly owing to the intervention of the Censor, who caused to be altered much of the performance ere he would sanction its presentation. At the Palace, it should be noted, Sir Herbert Tree made his vaudeville debut in "The Man Who Was." "Arms and the Girl" was a popular musical comedy item which ran at the London Hippodrome for many weeks, and another notable essay of the same management was a revue, "Hullo, Ragtime," which, produced at the end of the year, was a brilliant success, and promises to fill the house for a long while to come. Revue has jumped into popularity in London during the year, and as these lines are written no fewer than four West End houses are staging this form of entertainment. The reconstructed Alhambra opened in October with "Kill That Fly!" The Empire, which might be termed the originator of London music hall revue, has had "Everybody's Doing It" in the bill for a long while, and the Oxford is staging "A Seaside Review." Another "craze" to be mentioned is that of Ragtime. Syncopated melody,

introduced from America, caught the London public in its grip about half-way through the year, and ragtime troupes of varying degrees of excellence made their appearance all over the country. One of the first among the best of these companies was that of Hedges Brothers and Jacobson, and others distinctly good were the Ragtime Six and the Ragtime Octet. Individual ragtime artists also flourished considerably during the year. The most important event in the year's history of the London Coliseum was the production of Sir Edward Elgar's brilliant masque, "The Crown of India," and another special engagement was that of the Sheffield Choir under Dr. Henry Coward. The Oxford staged two morality plays, "Everybody" and "Signposts," and thus catered for an existing demand for this form of sketch, and the Palladium introduced several Grand Guignol "thrillers" with more or less success, and provided several strong sketches, among which were "The Real Napoleon" and Cicely Hamilton's "The Constant Husband." The Palladium was also responsible for a series of daily *matinées* of full theatrical pieces, and a revival at the same house of Minstrelsy on a huge scale, under the direction of Mr. Eustace Gray, is to be set down as very successful.

But those features noted above are in the nature of novelties and variants, and it must not be overlooked that during 1912 the leading music hall artists have quite held their own. A number of illustrations, set herewith, record a few of the leading successes of the year. Mr. Joe Elvin, with two new sketches, "A Day's Sport" and "Patching It Up"; Little Tich with several studies in his best vein; Mr. Bert Gilbert, who returned to England after a long sojourn in Australia, and with Miss Ivy Ray presented "The Ticket Collector"; Miss Ella Shields, a recruit to the ranks of the male impersonators; May Erne and Erne Chester with a delightfully staged musical act; Alfred Lester with new as well as familiar material of an unusually humorous character; Betty Barclay and a Baritone (Mr. George Glover) with one of the most successful acts of the year; Mr. Charles Austin with an immensely funny sketch, "The Bombshell"; Mr. Eugene Stratton with another of his inimitable coon scenes, "Uncle Jasper"; and Olga, Elgar, and Eli Hudson, whose artistic musical act is on an exceptionally high plane, have all assisted to keep the flag of Variety flying high in the popular fancy, while there are many other artists who continue on their successful way as favourites of the public.



THE WITCH.

A STORY OF SOMERSET.

BY B. I. MAY.

TWERE zom ten year ago, Oi thinks,
The witch vurst come. Oh Lor!
'Ow us did veer 'er! She did bide
A moile away, or more;
'Er cottage stood upon thik hill;
Ye zee the ruins of 'un still.

Us used to zee 'er most voine days
A zettin' in the zun,
An' mutt'r'in' vearsome mutterin's
'Most all the time she spun.
Jim (thik's my man) 'e sez to Oi:
"There's pothers comin' boi-an-boi."

Waal, then the vever came along,
Volk zed she'd cast a spell;
W'en all the village else waur sick,
The old hag she kep' well.
If they'd 'a' let we burn the quean
That vever never would 'a' been!

Zo then my darter, too, vell ill,
An' Jim 'e sez to Oi:
"Unless 'ee zend vur that there witch
The moid 'ull surely die!"
She nursed we all by night and day,
An' then the vever went away.

"The witch be gone," the neighbours sez,
"The Devil's took his own!
Us durstn't go too nigh the hut,
But sure it do look lone!"
An' Jim 'e sez to Oi, sez 'e:
"The Lard be praised; we's rid o' she!"

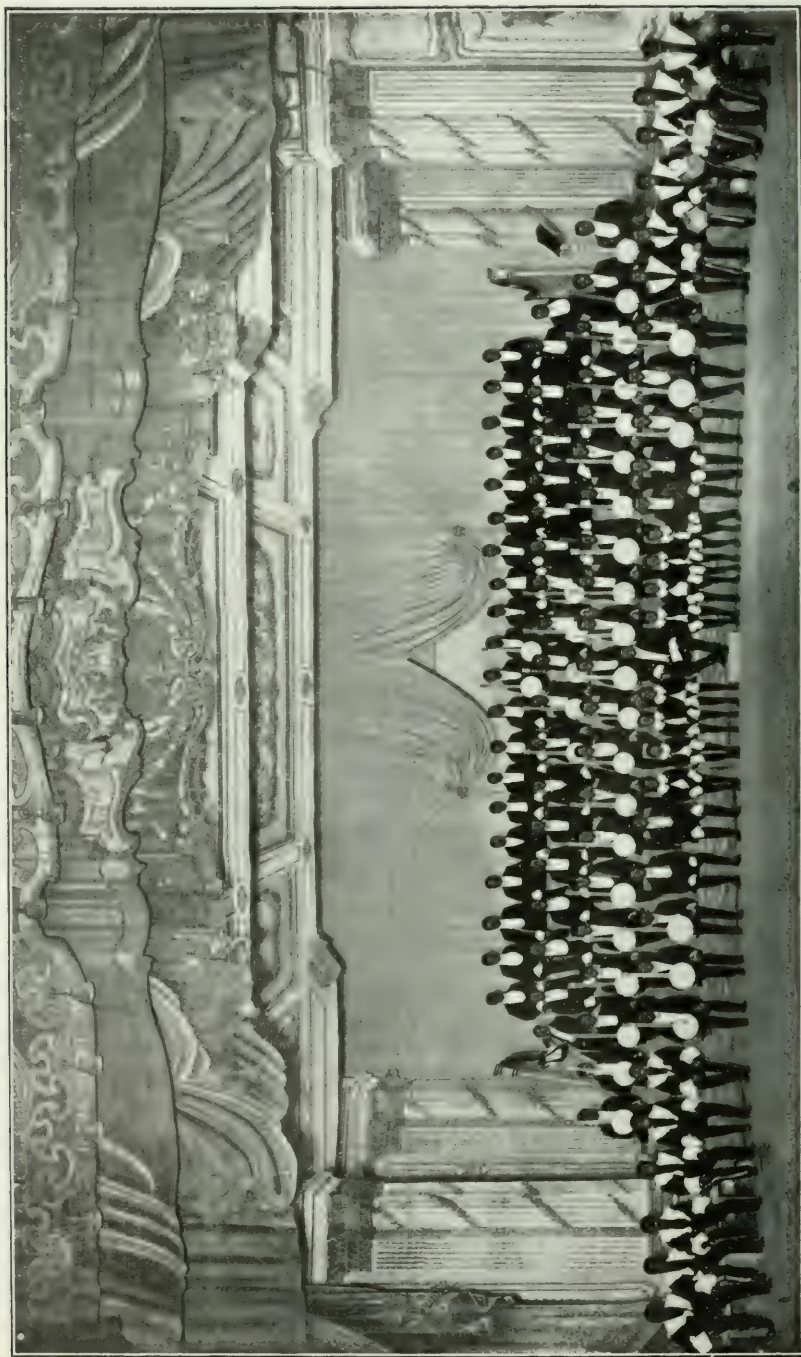
Us did not know that she waur sick
Until a boy one day
Atween the shutters peeped, and saw
The creature where she lay.
"Don't veer Oi, Oi can't 'urt," she cried;
"Oi be a woman!" An' . . . An' she . . .

The quality they blames we now,
An' sez we're "a bad crew"
(They might 'a' thought o' that before
An' taught we better, too).
But Jim 'e sez to Oi, sez 'e:
"Us made a buryin' voine vur she!"

A large black and white photograph of a group of people, likely a theatrical cast, posing outdoors in front of a building. The group is arranged in several rows, with some individuals standing and others sitting or kneeling. The setting appears to be a stage or a large open area with a building in the background.

110000

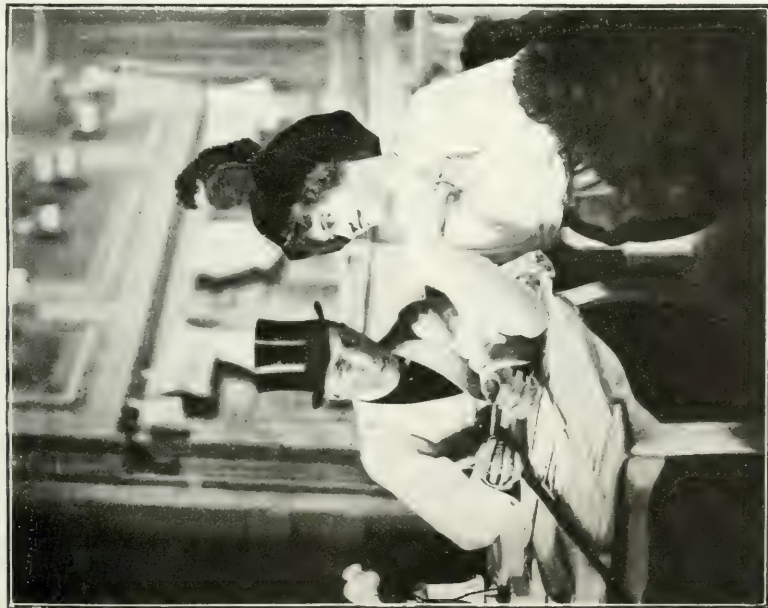
THE VARIETY STAGE.



MR. EUSTACE GRAY'S PALLADIUM MINSTRELS.

Interlocutor: Mr. CHARLES MAYNARD BROWN. Corner men: LITTLE THOMAS, UNCLE MACK, MESSRS. WALLY SCOTT, BOB GATES, F. TAYLOR, CHARLES CHARR, CECIL BRAY, and JIMMY CARROLL. Principal banjoists: MESSRS. JOE MOHLEY and VERO BERRY. Produced by Mr. EUSTACE GRAY. Assistant producer: Mr. MEDLEY BARRETT.

Campbell-Gray



[Daily Mirror]
"THE BLUE HOUSE" AT THE LONDON
HIPPODROME.

Mr. Bert Coote and Miss Shirley Kellogg.



[Campbell-Grahn]
CICELY HAMILTON'S "THE CONSTANT
HUSBAND" AT THE PALLADIUM.
Miss Lena Ashwell and Miss Vera Cohen.

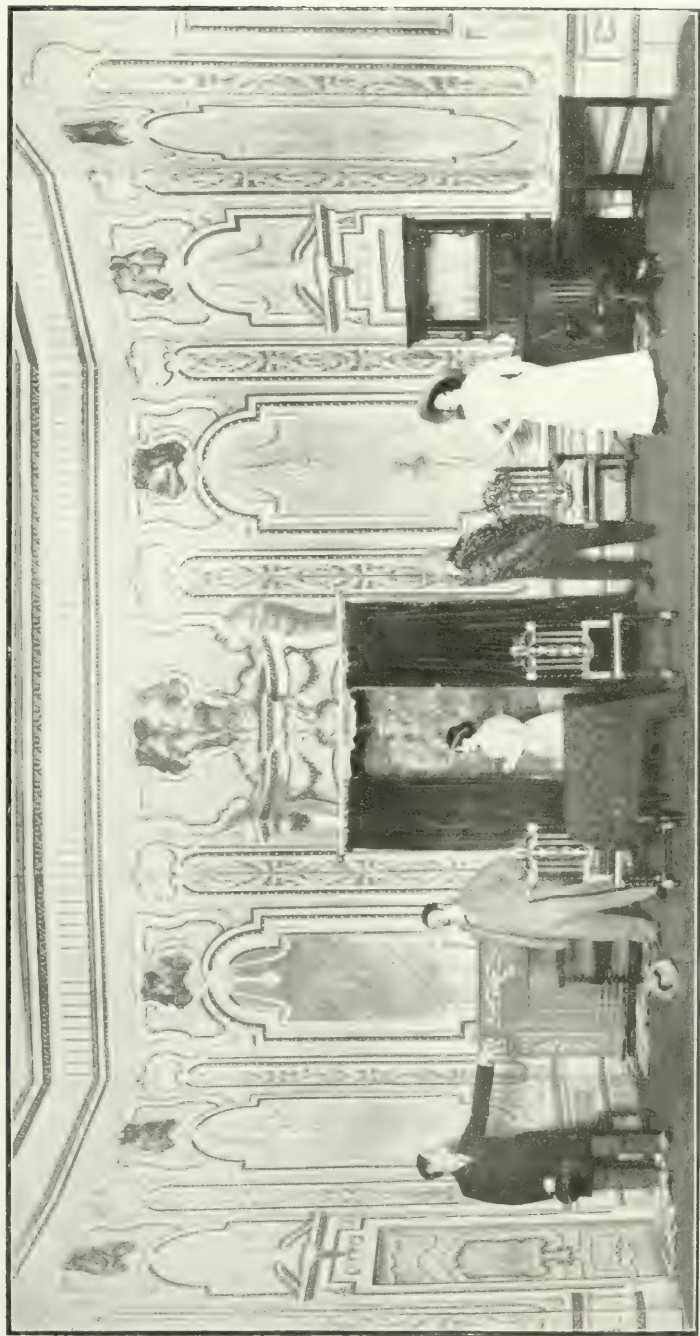
THE VARIETY STAGE.



"KILL THAT FLY," REVUE AT THE ALHAMBRA.

The first scene: The New Park Lamps.

THE VARIETY STAGE.



MR. JOE ELVIN'S "PATCHING IT UP" AT THE PALLADIUM.

Mr. George DODMAN, Mr. Joe ELVIN, Miss EVA PIERCE, Mr. KENNETH ALFORD, and Miss LEONORA CASTLE.

THE VARIETY STAGE.



MR. HERBERT DARNLEY'S "THE KING THEY KOULDN'T KILL."

[Campbell-Gray

The cast included Mr. ALEX. KETHI, Mr. HARRY BUSS, Miss ELSA BREITINGHAM, Mr. W. NOGENT, Mr. EDWARD STANLEY, Miss RAY HAYDON, and Mrs. HERBERT DARNLEY.



MR. EUGENE STRATTON'S "UNCLE JASPER" AT THE PALLADIUM.
MR. EUGENE STRATTON AND MISS ADA HALL.

Campbell & Gray

THE VARIETY STAGE.



BETTY BARCLAY AND A BARITONE (MR. GEORGE GLOVER).



THE STAGE SETTING FOR MR. CHARLES AUSTIN'S "THE BOMBSHELL."

DESIGNED BY CHARLES AUSTIN.

THE VARIETY STAGE.



"SEVEN BLIND MEN" AT THE PALLADIUM.

The cast included Messrs. CLARENCE DEWEIST, IVOR BARNARD, HOWARD COCHRAN, SIDNEY BURT, C. A. WENLOCK BROWN, GABRIEL GUEST, LANCELOT FOWER, FRED PARKS, and W. S. HATFIELD.

Campbell-Grey

THE VARIETY STAGE.



OLGA, ELGAR, AND ELI HUTSON.

THE VARIETY STAGE.



MR. BERT GILBERT'S "THE TICKET COLLECTOR."



MISS IVY RAY



MR. BERT GILBERT.

THE VARIETY STAGE.



Campbell-Green

"SIGNPOSTS" MORALITY PLAY AT THE OXFORD.



Campbell-Green

"EVERYBODY," MORALITY PLAY AT THE OXFORD.

THE VARIETY STAGE.



Campbell-Gray

"THE REAL NAPOLEON" AT THE PALLADIUM.

In the cast were MR. RICHARD LANE, MISS AMY BRANDON-THOMAS, MR. EVELAN VERNON, MISS MAY CHEVAUDER, MISS LEWIS DAVISON, MR. A. CHAFFWOOD, and MR. H. V. ESMOND.



Campbell-Gray

"STRIKING HOME" AT THE PALLADIUM.

MR. EDWARD GIBNEY, MR. OSCAR ADYE, MISS MARGARET SCUDAMORE, and MISS BEATRICE MAY.

THE VARIETY STAGE.



Claude Harris

MR. ALFRED LESTER

as "The Village Fireman."



LITTLE TICH

as "The Bargee."



HEDGES BROTHERS AND JACOBSON.

THE VARIETY STAGE.

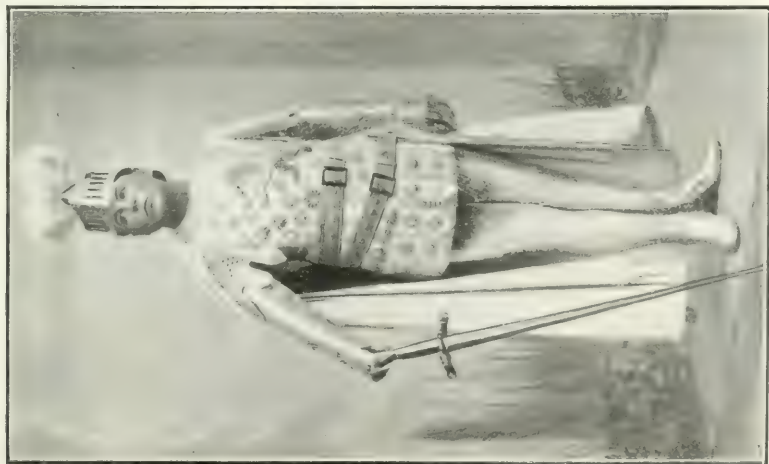


LEONCAVALLO'S NEW OPERA, "THE GIPSIES," AT THE
Campbell-Gray
LONDON HIPPODROME.

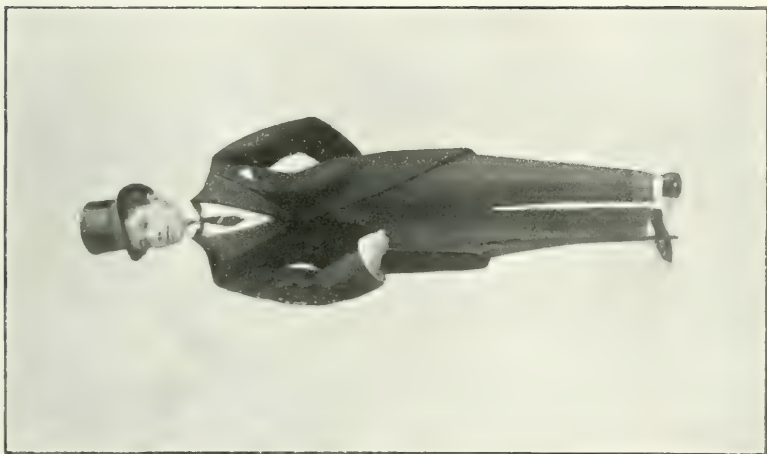


"AT THE SEASIDE" BALLET, AT THE LONDON HIPPODROME.

THE VARIETY STAGE.

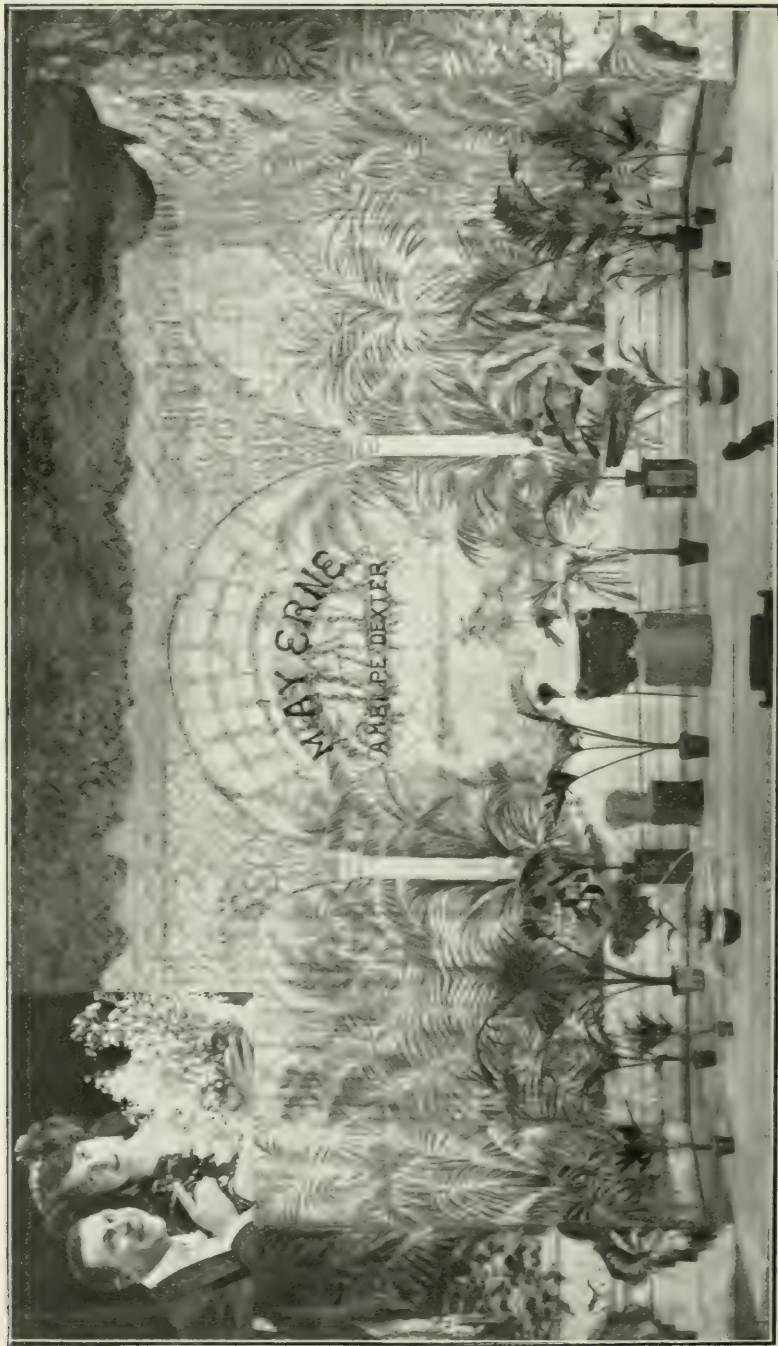


Ilona
MR. HARRY CLAFF
 As "The White Knight."



Ilona
MISS ELLA SHIELDS.
 As "The White Knight."

THE VARIETY STAGE.



"AMBIPEDDEXTER," A MUSICAL ACT STAGED BY MISS MAY ERNE AND MR. ERNE CHESTER.

Used, Miss ERNE and Mr. CHESTER.



THE PARIS STAGE



Photo by REUTLINGER.

MLLE. ARLETTE DORGÈRE,
as COLETTE in "La Bonne Vieille Coutume"
at the Bouffes Parisiens.

THE ART OF THE ACTOR.

By AUGUST STRINDBERG.

[Note.—The late August Strindberg, one of the greatest Swedish writers, was born in Stockholm, January 22, 1849. From the beginning of his career he excited a great deal of attention by the extreme views he expressed. During the first period of his writings he represents women and love as the main forces of life, and the following plays characterise the views he then held:—"Master Olof," "Frau Margit," and "Lucky Peter." During the second period woman is represented as the tantaliser of man; he considers aristocratic culture a failure, and becomes a defender of Utilitarianism, when the following plays were written: "Comrades," "Countess Julia," "The Father" (with an introduction by Zola), "Creditors," "Samum," and his very frank self-analysis—"The Son of a Maid Servant." After this fanaticism for equality followed a reaction: the ideas of superman culture under Nietzsche's influence—"Tschandala," "At the Open Sea." Strindberg's criticism is merciless; he looks at himself and at life under a microscope. Neither as a man of feeling in the first period, nor as an intellectual aristocrat of the second, has he found a solution to the problem of life. In this way he reached the third period, and became a mystic. The historical dramas give an expression to his mysticism: "The Folkunger," "Gustav Wasa," "Eric XIV.," "Gustav Adolf II.," "Queen Cristine," "Charles XII.," "Gustav III.," and "The Wittenberg Nightingale." Here he expresses the thought that the world is led by higher supernatural forces. In his latest works the former naturalist developed a tremendous amount of romantic poesy: "Advent," "Easter," "Midsummer," "Fairy-tale," "Lonely," "Historical Miniatures." Strindberg is undoubtedly, in Swedish literature, the greatest pioneer of modern thought.

THE art of the actor is the most difficult, and, at the same time, the easiest of all arts. But it is like all beauty, almost impossible to define. It is not the art of dissimulation, for the great actor does not dissemble, instead of which he is sincere, true, undisguised. It is only the low comedian who does everything to disguise himself by mask and costume. It is not imitation, for bad actors often possess a demoniac ability to imitate well-known personages, whereas the true artist lacks this gift. The actor is not entirely the medium of the poet, but only to a certain extent and with certain restrictions.

The art of the actor is not reckoned in æsthetics as one of the independent arts, but as one of the dependent ones. It cannot exist without the text of the poet. An actor cannot do without the poet, whereas the poet can do without the actor in a case of emergency. I have never seen a representation of the second part of Goethe's "Faust," nor Schiller's "Don Carlos," nor Shakespeare's "Tempest," but still I have seen them when I read them, and there are good plays which should not be performed; they cannot stand it, they cannot bear being seen. But there are many bad plays which must be played in order to live; they are only perfect through the art of the actor, and can thus be ennobled. The poet is generally aware of the thanks which is due to the actor, and he is usually grateful. The clever actor is also grateful to his poet; and I would like to see that they thank each other, since the obligations are mutual. But they would live in still better harmony if this uncalled-for question was never put. But it is often brought up by conceited fools or by the stars when it happens that a play has been brought to honour which really deserved to sink. For such the poet is a necessary evil, or just somebody who is writing the text to their part, since there must be a text.

The art of the actor appears to be the easiest of all arts, since every man in everyday life can speak, walk, stand, make gestures and grimaces. But then he plays himself, his own part: and this very soon proves something different. If he is to learn a rôle and to represent it, and is admitted on the stage, it is soon noticeable that the most knowing, profound, and strong character is impossible:

whereas a very simple nature feels at home at once. To the one, the art of representation is innate; others have not got this art. But it is always difficult to judge a beginner, for tendencies may exist without their being revealed immediately, and often great talents have had a very meagre beginning. Therefore, director and regisseur must be very cautious in their judgment, for they hold the fate of a young man in their hands. They shall test and observe: have patience and leave the verdict to the future.

What really makes an actor, and what qualities he must have is very difficult to say, but I will try to state a few.

At first he must have concentration; he must be able to concentrate his thoughts on his *rôle*, and not permit himself to be diverted in the least. He who plays an instrument knows what it means when he lets his thoughts play about. Then the notes disappear; the fingers wander, make mistakes and halt, even when they know their piece.

The second condition is to possess imagination; that means here to be able to realise expression and situation in such a vivid manner that they can take form. I believe the artist is put into a sort of trance, forgets himself, and finally becomes the one whom he is to represent. This reminds one of somnambulism, but it is hardly the same. If he is disturbed in this condition, or is brought to consciousness, he stops—is lost. Therefore I have always hesitated to interrupt a scene at a rehearsal. I have seen how the actor suffers when he is awakened; he stands there as if drunk with sleep, and it takes some time for him to fall asleep again, so to speak; to find the same atmosphere and tone.

No art is so unimportant as that of the actor; he cannot isolate his work of art; he cannot show it and say "This is mine." For instance, if he does not find resonance in his fellow-actor, he is not supported by him; he may be drawn down and tempted to fall into false notes; even when he does his best he is not likely to withstand this influence. The actors are in each other's power; they are unusual egotists, who wish to play the rival down, to force him into the background in order to appear themselves and alone in the foreground.

Therefore, the spirit of good understanding among the actors is of the greatest importance in the theatre, if the play is to have effect and become prominent. The actors must subject themselves and subject others; they must fall in line and work together, but principally they must work in harmony. That is expecting a good deal of men, especially in a field of work where worthy ambition urges everyone to make himself noticeable and to earn the appreciation and win the well deserved prize by permitted means.

If an actor has imagined vividly the character and scene which he is to represent, the next thing that he must do is to learn his part. That begins with the spoken word, and I consider that that is the most important part in scenic art. If the tone is correct, the gesture, the movements, the position, and the attitudes follow in sequence if the gift of representation (imagination) is developed energetically. If this is lacking, then the arms and hands hang like lifeless things; the body is as dead, and only a speaking head appears on a lifeless figure. This is usually the case with a beginner. The word—the spoken word—has not had the power to penetrate the body and to bring about all the necessary connections. But false contacts can also originate, muscles can act out of place, sprawl and move; fingers are drawn, and the feet are continually looking for new positions without finding repose or proper attitudes. The actor is nervous and disquiets the public. Therefore it is not of small importance that he keeps his body healthy, so that he has it under control.

The actor shall control his part and shall not be controlled by it. That means that he is not to let himself be carried away or intoxicated by the words—that he is not to lose consciousness. He shall pay attention to himself; he shall not allow himself to be overpowered by the words, and this can only be when his *rôle* comes naturally from his memory and has entered into the art of representation or imagination. Then the *rôle* is really rooted in him, and consciousness stands sentinel. A *rôle* that has entered no deeper than the memory sounds hollow.

The actor must be strong, so that he is not influenced by his fellow-actor, and will not permit himself to be tempted into their sequence of tones.

The actor is an illusionist, and is to give the illusion that he is someone else than he really is. If he has a strong, rich personality it penetrates and creates a plus which makes the great actor. It is this plus that is so difficult to be found and which cannot be learned. It is a general exaggeration of imagination, observation, feeling, taste, and control.



THE PARIS STAGE



Photo by REUTLINGER.

MLLE. HUGUETTE DASTRY,
as LILI in "L'Idée de Françoise" at the Renaissance.

THE PARIS STAGE IN 1912

BY JOHN N. RAPHAEL.

I HAVE just returned from a mental air trip, and the journey has been something of a disappointment. To look back on what the theatres of Paris have been doing for the year which is finishing I got into my airship "Looking Backward," and sailed up above the Boulevards to get a complete picture. The picture is a poor one. Looking down from the height of December, 1912, on the plays of the year, there is only one which towers over the others. The dramatic production of Paris has been curiously poor in 1912, and both in quality and quantity the plays submitted to us compare badly with those of former years. It is not difficult to put a finger on the cause of this. The life of Paris is always a few months in intensity ahead of the life of any other city. You will remember that when London was talking about the marvels of the motor-car and the possibility and probability of using it commercially and generally, Paris had already motor-cabs in her streets. You have noticed, I expect, that the Paris motor-cabs of to-day are infinitely inferior to the motor-cabs of London, and I believe to those of Berlin and Vienna. The reason for this is not that the Paris cabs have deteriorated. It is because they are the same cabs which were used at the beginning, while London has gone on improving hers. In fact, when Paris led the way London bought motor-cabs from her, and some months later, after using them, she sold them back again to Paris and built new ones for herself, and these same cabs—"retour de Londres"—are jolting us in Paris in December, 1912. This peculiarity of enterprise, without staying power behind it, describes the Paris stage in its defects and in its qualities. In London there is usually a distinct improvement from the first night, in the performance on the twentieth or thirtieth night of a play. In Paris there is almost as invariably a distinct deterioration. The manager, the author, the actors concerned in the production of a French play make their chief effort for the first night, or rather for the "répétition générale," the dress rehearsal for the Press, and that nondescript body of well-dressed "dead-heads" known as "the friends of the house." For the next day or two after the first night a certain amount of effort continues. Then when the paying public has the theatre to itself the effort ceases, and a Paris play in the fourth or fifth week after production has but little left of the sparkle and spring which it had at the beginning. It is typical of French theatrical managers that, knowing this and recognising it as a fault, they make no effort to correct it, and it is typical of the Paris playgoing public that a play which has been a real success with the first night audience is very rarely a failure with the public, in spite of its shortcomings later on.

And what is true of each individual play is true of the Paris theatre as a whole. The assurance that Paris leads the world in things dramatic has become a dogma now, and in consequence everyone connected with the Paris theatres has become distinctly slack. There is, however, one great outstanding exception. There is one man who has not allowed himself to settle down into the slough of commercialism, or to trade on his reputation without living up to it. That man is Henry Bernstein, and he has written the one really remarkable play of the Paris year, the one play which is head and shoulders above all the others, and which, better still, is head and shoulders above all that he himself has written before. And Bernstein has done even better than write the best play of the year. An old play of his, "Le Détour," was produced in the autumn at the Gymnase, and it is still running. On the first night of the revival everybody was impressed by the vitality and freshness of the work. It had not aged at all. The reason was that M. Bernstein had taken the trouble to work on it. He had freshened it up, he had rewritten many scenes in it, he had renovated parts of it that needed renovation, and the

play lived with vigour instead of making the impression of stale reproduction, which is too often the impression made by a revival after many years. M. Bernstein's new play, "*L'Assaut*," came as a revelation. We knew this author's strength—he writes with the punch of a Carpentier—but we had not realised his gift of tenderness before. "*L'Assaut*" is a play which, unlike much of the author's former work, aroused the best feelings in those who saw it, and I venture to believe that it will prove to be the first of the series of really great plays which Henry Bernstein, who is still a young man, will give to the world.

The other big success of the Paris year is a play of a totally different kind, "*L'Habit Vert*," by De Flers and De Caillavet. It is still running, and will probably run for a long time still, at the *Théâtre des Variétés*, and it is difficult to see where else it could be so attractive. For "*L'Habit Vert*" is of those plays which are of the very essence of Paris, and which make the intelligent foreigner who sees them wonder what has gone wrong with his French. It is typical, too, of the Paris of 1912, in that, in essentials, it is a revival of the method which the authors of it found so successful in "*Le Roi*" and in "*Le Bois Sacré*." I believe Messrs. De Flers and De Caillavet to be fully capable of writing a play which will live. Yet people will talk of "*L'Assaut*" when everything but the name of "*L'Habit Vert*" and the laughter it caused have been forgotten. Messrs. De Flers and De Caillavet have the Parisian habit of never quite doing their best, you see, while Henry Bernstein's work is always the very best that he can do.

And now let us look a little more generally at the stage year in Paris. It is remarkable for the large number of foreign importations, and for the obvious effort on the part of many dramatic authors here to write plays with a view to exportation. The Paris author has been too much petted by foreign managers of recent years, and has been pampered by fees from abroad. He has become decidedly commercial in his dealings, and the fact that he is writing with one eye on the market has been unpleasantly apparent. My experience of the Paris stage goes back more years than are quite pleasant, when they set me wondering how few I may have left. I never remember a year in which the Paris stage has welcomed foreign work so readily as it has welcomed it this year. The Paris playgoer is no longer the enthusiast he used to be. He dines later. He likes his supper after the theatre. He likes the play to be a little light refreshment between dinner and supper. It is remarkable that this year Paris has seen not only several thoughtful plays from abroad, notably "*Puissance de Roi*," by a clever Danish lady, who wrote with inside knowledge of the difficulties of a king, but also "*The Count of Luxemburg*," "*The Girls of Gottenberg*," "*The Quaker Girl*," "*The Chocolate Soldier*," "*Sumurun*" (which Paris did not care for), "*The Eternal Waltz*," "*The House of Temperley*," "*Kismet*," and one or two smaller plays adapted from the English and the German. It is typical of the Parisian attitude towards importations that in every case the success of these plays in Paris has been set down not to the plays themselves but to the adaptors. There is no closer corporation in the world than the French stage. Nothing foreign is admissible unless it be hall-marked by a known French writer. I remember a few years ago being immensely amused by the request made me by a manager who produced a farce of mine written in collaboration with a Frenchman. The play was so French that I had hesitated, and still hesitate to do it into English. But I was asked to suppress my English first name "John" so that the fact that I am a foreigner should not be used against the play. The highest compliment a Frenchman can pay to anything foreign is to say that it is very Parisian. In the light of this attitude it is significant that so many foreign plays should have been Paris successes this year, and one is inclined to smile at the eagerness of Parisians to ascribe their success to the adaptors, much as one smiles at the eagerness with which a woman asserts that the false hair she wears is made up of her own combings, and is therefore "really her own." It may be a truism, but it is certainly a truth, that Parisians like what they may patronise with good-natured contempt, while English audiences love what they can admire. The Paris love of melodrama is typical of this feeling. Parisians really do love melodrama, for the French playgoer has much of the child and even more of the woman in him, but a melodrama adapted from a foreign language pleases them best, I think, because they need not feel ashamed of themselves for liking it. That is why this year "*The Mystery of the Yellow Room*" did not achieve the success of "*Sherlock Holmes*." And while we are on this subject it is curious to note how quaintly neglectful the French writer, the French actor, and the French public are of accuracy in foreign conditions. There are, of course, one or two exceptions, but not many. It has, for

THE PARIS STAGE



Photo by REUTLINGER.

MLLE. JANE RENOUART.



instance, never occurred to a French manager to insist on all the details of a foreign setting being correct. Even in "L'Habit Vert" Mme. Granier, who plays an American gorgeously, has not troubled to make the few English words she speaks the real thing. French audiences don't mind it. They must know that Mme. Granier's English is un-American, because the English governess is as much an institution in Paris now as the English tea, but they don't care. And though Frenchmen read quantities of English books in excellent translations they are apparently untouched by the many incongruities of pseudo-English language, manners, and customs as shown them on the Paris stage.

The Français this year has given us nothing really remarkable. The most prominent play has been "Bagatelle," by Paul Hervieu, and that is not a play which will live long. Paul Hervieu is a man of whom Paris speaks with bated breath as a giant, and who has suffered in his work from too much and too unwise admiration. "Bagatelle" is witty in parts and thoughtful in others, but as a theatrical whole it is not satisfactory, possibly for the reason that it is too theatrical for the eclectic taste of to-day.

This year the Paris stage has suffered less than it has suffered formerly from the labels which are put on Paris theatres. One used to know just what a play would be in Paris by the theatre at which it was acted. This has changed now, and it is a great change for the better. Another great change, and I think an important one, has been the excellence of the programme at the little theatres of Paris, which have sprung up like mushrooms. The little theatres are the outcome of the later dining hour. They begin late, their seats are expensive, and the bright little comedies produced at them are short, epigrammatic, and have snap. As the manager of one of these theatres told an author in my hearing: "An intelligent digressive which gives the audience something to think about while waiting for supper is what we want, and get."

The music halls in Paris have shown distinct improvement during the last twelve months. It was a constant complaint of visitors to Paris that the Paris music hall shows were tawdry. The French theatrical manager does not care for the comfort of his customers as the London manager is forced to care, nor does he, or I may perhaps now say, nor did he, bother very much about the details of stage production. Until very recently Paris managers regarded elaboration in production with contempt. Every visitor to Paris has remarked the absence of show in the best Paris restaurants. While the food is excellent, the surroundings are of the simplest. So with the Paris theatres. A Paris audience does not mind, or did not mind, sitting in discomfort, and cared little for real mahogany doors on the stage if the play were good and well acted. But of late years Frenchmen have travelled more, and Parisians have become far less provincial than they used to be. The Théâtre Réjane set the fashion of comfort in the theatre, and little by little it is being followed. Old theatres are disappearing, new ones are growing up, and next year there will be some in the Champs Elysées and near it which will provide for their audiences' comfort as thoroughly as do the best theatres in London. Stage production is also becoming more elaborate every day, and in the music hall this is quite remarkable. The pioneer has been the Folies Bergère, and the Olympia is a good second.

The taste for the café-concert form of performance is dwindling in Paris, I think, possibly because foreigners do not support it, but the music hall on English lines does enormous business. This being so, it is curious that there should be so few music halls in Paris, and that the Moulin Rouge, which would seem to be an excellent house for this form of entertainment, should be given up to musical comedy.

Sketches at the Paris music halls are popular. There have been some very good ones this year, and the managers are catering for the public taste with more.

The revue, which London has adopted at last, is as popular as ever in Paris. It has improved a great deal. Last year there were two kinds of revues. The revue which was witty, and the revue which was a pleasure to the eye alone. Now managers have made it their business to combine wit and amusement with a handsome show, and they have amplified the attraction by inserting numbers which they adapt to the scheme of reflections on the affairs of the year with considerable success.

One always expects great things of high comedy in Paris, but this year results have been somewhat disappointing. It looks as though, for the time being, French playwrights had lost touch a little. M. Abel Hermant is a witty writer, and in the papers has written pungently and caustically of the life of Paris. His play at

the Vaudeville, "Rue de la Paix," was a great disappointment, and it was one mainly because of the author's too evident ambition to write something which foreign managers would buy. The big comedy success of the year was "Le Cœur Dispose," at the Athénée. Wittily written, delightfully acted, and perfectly mounted it had a long run, and deserved it. Another big success is M. Sacha Guitry's "La Prise de Berg-op-Zoom," at the Vaudeville, but it can hardly be called comedy, and the success is very largely due to the author's habit of acting his own principal part with his wife as leading lady. A Sacha Guitry play without Sacha Guitry and Charlotte Lysès in it must, one fancies, fall flat. It never gets the chance of doing so, of course.

There have been one or two good farces, but not many, on the Paris stage this year, and while the comedies have had a tendency to become more farcical, the farces have more comedy in them than they used to have. Even the Palais Royal, after the huge success of "Le Petit Café," has found another in "La Présidente," which is comedy-farce of the old Théâtre des Nouveautés type rather than farce as we know it.

A typical success in quite another line has been "Cœur de Française," at the Ambigu. The play is patriotic melodrama. As a play it is negligible. As an appeal to patriotism it is immense, and the audiences literally quiver with enthusiasm as appeal follows appeal, showing to the observer how absurd was the idea that patriotism in France was disappearing. The success of this play is the more remarkable because of the French love of making fun of their soldiers on the stage. This, of course, is a noteworthy side of the French character. A Frenchman loves to chaff what he loves best, and it would be entirely wrong to fancy that because the President of the French Republic is always a figure of fun on the French stage, Frenchmen have any less respect for the office and the idea which the President represents.

The number of revivals on the Paris stage this year has been enormous. To mention only a few of them, "Petite Peste," "Arsène Lupin," "L'Enfant du Miracle," and "Chonchette," have been revived in the last few months. Taken in conjunction with the quantity of foreign plays, and the small number of remarkable new plays in Paris during the year, there is no doubt that French dramatic production has undergone a time of pause. I am inclined to believe that the mind of the French author has been resting. I am the more inclined to believe this from the fact that the central idea of many of the new plays of the year has been quite obviously taken from recent happenings in real life, and that the people in many of the new Paris plays have been portraits rather than types. I do not say that this is of itself of great importance—there is no real reason why an author should not take Mlle. Thirion out of the German spy case and put her story on the stage, or that another should not use Mme. Humbert as a stage figure, or even, though a fine idea was spoiled by doing so, why in "Les Flambeaux," by Henry Bataille, an unhappy crisis in the life of a great woman scientist, should not be put under the microscope. This absence of imagination, this laziness in mental effort, though, is certainly significant and interesting. I am inclined to think that next year will show renewed activity of the best kind on the Paris stage, and that, whether Parisians get rid of their old motor-cabs and build new ones or not, a revival of active thought and of originality in stage work will be the feature of 1913.



THE PARIS STAGE



Photo by REUTLINGER.

MLLE. MARTHE DEBIENNE,
as LULU in "La Prise de Berg-op-Zoom" at the Vaudeville.

THE THEATRICAL YEAR IN GERMANY.

(UP TO DECEMBER 1, 1912.)

BY FRANK E. WASHBURN FREUND.

DURING the year 1912 seven of the best-known German dramatists have attained their fiftieth birthday, a fact which has inspired the German Theatre Directors' Society with the happy thought of celebrating these occasions in future by giving a work or cycle of works (as in the case of Gerhart Hauptmann) by the authors in question. In this way a graceful tribute is paid to the dramatist, and his works are enabled to make a wider appeal throughout his native land.

Of these seven dramatists four of them played an important part in the "Sturm und Drang" of the nineties, when "Naturalism" first came to life in Germany: Gerhart Hauptmann, Johannes Schlaf, Ludwig Fulda, and Arthur Schnitzler. The last-named, being Viennese, did not exactly belong to the Berlin coterie, but had his distinct personal note from the very beginning. Johannes Schlaf, in conjunction with Arno Holz (whose "Büxü," written about two years ago, is to be given at the Haymarket) wrote the first realistic German drama, "Papa Hamlet" (1889), and, very significantly, it appeared under a Norwegian pseudonym, showing plainly the source from which the young authors derived their inspiration. Later on Schlaf, again collaborating with Arno Holz, wrote "Familie Seliçke," which was called the "pattern" of the realistic style, and was the deciding influence on his more slowly developing contemporary, Gerhart Hauptmann. Then a third drama of his appeared, "Meister Oelze" (Master Oelze), but after that he spoke no more from the stage. Since then he has gone through the whole development of the "Stürmer und Dränger" of those days, from naturalism of style and materialism of philosophy to a pantheistic monistic creed of the Universe, having been shown the way by Walt Whitman.

LUDWIG FULDA.

Ludwig Fulda, whose gifts were never strikingly distinctive, was always possessed of a strong feeling for form and the gift of adaptability. His play "Talisman," which, at the time of its production, was considered rather daring because of his straightforward way of telling plain truths in high places, put him in the first row of dramatists, but the best of all his works is certainly his excellent translation in verse of Molière, in which he comes very close to the spirit of the original.

1912 saw the production of his latest work, "Seeräuber" (The Pirate), in the Burgtheater, Vienna, but on account of his shallow and almost burlesque treatment of a good theme it did not achieve any success. The story is about a pirate, who, having given up his evil ways, retires into private life, and becomes the upholder of law and order and comfortable living. On one occasion, however, his vanity getting the better of him, he boasts that he is the pirate whom all had feared and fled from, only to find that his story is laughed at by all as absolutely incredible. A one-act play by the same author, "Feuerversicherung" (Fire Insurance, Komödienhaus, Berlin), also appeared this year, but the treatment is frivolous without having other qualities as a saving grace.

ARTHUR SCHNITZLER.

Towards the end of 1912 Arthur Schnitzler's play, "Professor Bernhardt," had its première in Berlin instead of Vienna, because it was forbidden by the Austrian Censor. It shows the conflict between a Roman Catholic priest and a physician, the head of a hospital, as to whether a dying girl should be roused from the happy unconscious dreams in which she is likely to pass away peacefully in order to be

told of her condition and receive the Last Sacrament. The physician prevents the priest from doing his duty, but has himself to pay for it by the loss of his position. Some personal experiences seem to have been woven into the play, but in spite of that Schnitzler remains faithful to his style, for, where other dramatists would have taken sides hotly, he intentionally stands calmly aside, favouring neither party. But in this play his non-committal manner seems almost too intentional, for it is opposed to the theme of the piece. Partly for this reason and partly because the play is rather too long, it had not a really notable success. Otherwise, however, Schnitzler has received homage enough during the year. He is a man to whom the world appears as a curious kind of stage, sometimes amusing, sometimes terrible, and the people in it "merely players," while he himself is the manager who decides what they are to play. Such a view of life must necessarily lean towards scepticism, and, in fact, that is Schnitzler's most individual characteristic. In his early days—when he wrote "Anatol" and "Liebele"—his scepticism was tinged with a modicum of Viennese sentimentality: in his riper years this youthful tenderness was turned into irony mixed with a light cynicism, which, however, was never used as a lash. He has always been highly esteemed by his fellow-writers for his grace and clearness of form, his sure eye for human psychology (he is not a physician for nothing!) and his fine ear for the melody and characteristics of the language. At the same time he is always able to give much to the general public, too, because, in his relationship to his characters and their fortunes, he is not only the dissecting physician but also the interested fellow-creature. This sympathy, although perhaps slight, gives to his works a certain warmth which is at once felt by both reader and spectator. Thus his influence on the younger generation of Austrian writers is very great indeed.

GERHART HAUPTMANN.

While Schnitzler was able to form himself on an old culture as it had existed in Vienna for generations—a circumstance traceable in all his works—Gerhart Hauptmann found chaos reigning in Berlin when he plunged into the vortex of the literary-social life there. It might be said of the Berlin of that time that the newly-awakened social conscience impelled men to seize pen or paint brush, the result being the movement called "Armeleutemalerei" and "Armeleutestücke" (paintings and pieces representing the milieu of the poor). For the first time the voices of the poor were heard; it was the birth of the "Fourth Estate," helped by the young intellects of the day. And Hauptmann was soon the recognised leader. Nowadays his first works seem old-fashioned in some ways. The "tendency" in them is quickly felt, and their technical faults and awkwardnesses easily noticed, but the genuine fervent earnestness, the holy fire which once gave them birth, preserves them from the reproach of being "tendency plays." They could not be impartial, and were not intended to be so, but were always the fruits of a true poet's soul. Since then many years have passed. Hauptmann has always gone with the times, has, as far as his nature would allow, made their development his development, and he is now their most truthful representative.*

This year Hauptmann, to whom the Nobel Prize of 1912 was presented on the occasion of his fiftieth birthday, has, on his side, given to his people a play, "Gabriel Schillings Flucht" (The Escape of Gabriel Schilling). It was written several years ago. He gave it almost with diffidence, for it is evidently a personal confession: what he had suffered, what he had overcome, had to be separated from him by time before it could be given to the world. He himself felt that this piece was more suited to a chosen audience, while his plays as a rule are intended to appeal to the whole people. Here, symbols lie concealed behind all the realities. The eternal voice of the sea speaks through the words; on its breast the people seek refuge: in its waves poor tormented Gabriel Schilling at last finds rest from the torturing struggle for victory between the man and the artist in him. But his friend Mauer prepares for a journey to the land of the Greeks, there, in the study of the great arts, to experience the "rinascimento of the fourth decade." Since then Hauptmann himself—like Goethe in Italy—has experienced this in Greece, so that something ripe and purified may be expected from him. "Gabriel Schillings Flucht" had its first performance in Goethe's little theatre in the small town of Lauchstedt, near Halle, in June, 1912, under the directorship of Dr. Paul Schlenther.

*Richard Gerner has written a fine analysis of this development, founded on two of Hauptmann's works, "Die Jungfern vom Bischofsberg" and "Pippa tanzt." (Publisher: H. Marbach, Meiningen.)

CARL HAUPTMANN.

Carl Hauptmann, Gerhart Hauptmann's brother, has so far not met with great success, for his great and somewhat Faust-like ambition has never found its adequate form. A play of his, "Bergschmiede," which was published in book-form some ten years ago and received the Volksschiller Prize, was performed in the Freilicht Theatre in Thale im Harz. It touches on many problems of the world, of life, and of humanity. As philosophic poetry it ranks high, but on the stage it is not vital enough, although it gives the impression all through that the author himself has lived and felt it.

Of the other three dramatists who have attained their fiftieth birthday this year I shall speak later on.

TWO REVOLUTIONISTS.

The two writers who may be called the "Stürmer und Dränger" of the present day among German dramatists are Frank Wedekind and Herbert Eulenberg, both of whom have been frequently mentioned here. Of Wedekind it may truly be said that through the untiring energy of his attacks he has at last succeeded in conquering the fortress "Public Recognition." This was brought about by the performance of a cycle of his works in Reinhardt's Deutsches Theater, Berlin. People went even further: they gave a dinner in his honour!

In last year's STAGE YEAR BOOK I mentioned three one-act plays which he had just written. This year he has combined the three into one piece under the title "Schloss Wetterstein" (publisher, Georg Müller, Munich). In the preface, he says that this play contains "his views on the inner necessity on which Marriage and Family rest. The material, the incidents, the conduct of the plot, are of no account." The last-mentioned point also applies to his latest work the "modern mystery play—Franziska," which, after a long resistance on the part of the Censor, was at last produced at the "Kammerspiele," in the Munich Lustspielhaus, while in Vienna it could only be read. It shows hardly any attempt at drawing human beings, but is, as it were, a paraphrase on the mystery Woman seen by Wedekind in his mind's eye. In the principal character he draws a kind of female Faust, who, after going through all the grades of depravity, finally, as Mother, sits like a Madonna surrounded by roses as if Heaven itself had opened. One feels a personal note sounding all through the play.

Eulenberg also creates the form and style of his works out of his own imagination. To him it is not a matter of depicting life truthfully; he only wishes to give form to certain feelings which he has in himself. So he shapes men according to his mental picture, places them in a world which he sees himself, and makes them speak his words. It can well be conceived, therefore, that a poet such as he—for he is a true poet—is not easy for the general public to understand, especially when he belabours it, not gently, with his scorn and contempt. His last new work, "Belinde," which received the Volksschiller Prize, searches into the tragic mystery of love. "Is that what love is like?" asks a young girl in the play, standing, happy and careless, before the Gates of Love and forced to behold the sorrow and tragedy it can work. She had been playing gaily with two balls, unconscious that they were charged with life and death. Her brother and his rival for the love of a woman each choose a ball, the one getting life and the other death. The woman herself feels that even in her love there is nothing durable, that it changes like everything mortal, that here, too, the saying "the living is right" holds good, for, after the death of the one, she is tortured with the knowledge that she is beginning to long for the other. In the chaos of her mind and out of the purity of her soul she, too, seeks death. Eulenberg has not yet recognised the permanence of life as did the old sage Gottfried Keller when, in one of his poems, he makes a widow, at the very grave of her husband, muse on a new life—like new green growing over dead leaves. In another character in the play, Hyacinth, an æsthetic who lives on sweet dreams and "Art for Art's sake," Eulenberg draws a type which reminds us strongly of certain dramatists of to-day who think themselves "modern." These writers do not wish to know anything of the life around them. They think back with a shudder on the old-fashioned realism and its crudities, and its individual cases appear to them to be too much a matter of chance. Perhaps they do so because they do not possess enough intellectual and creative force to see a symbolical significance in these individual cases, and draw from them a universal law. They choose a subject—generally a psychological fact—provide it with figures of their own invention, and make them speak in literary sentences which are extremely unnatural and have no individual shading. They consider the working out of a plot to be of no importance, and "atmosphere" does not exist

for them. As they are entirely wanting in Eulenberg's temperament and his very human hatred and love, the result is almost always an artificial work, which leaves one quite cold and unresponsive. The influence of Schnitzler can be traced in their liking for psychological subtleties, and of Hugo von Hofmannsthal in their use of a chosen although somewhat exalted language, but they never even approach Schnitzler in his fineness of intellect, nor Hofmannsthal in his great feeling for form and rhythm. Of course, among them are men who do stand for something, who aim at something more than mere "artistry," who work from intellectual necessity and the desire to do something for their generation. Such men, for instance, are Stefan Zweig, the German translator of Verhaeren's poems, and W. von Molo. Stefan Zweig's "Haus am Meer" (The House on the Sea Shore), the theme of which (symbolised in the title) is stability in contrast to unrest in the human heart, has at least strong and well-built acts, although the author has not been successful in moulding them into a whole; for the rest, it remains merely a book. In "Gelebtes Leben" (Lives that are Lived, G. Müller, Munich), von Molo, with his peculiar "modern" pathos which revels in adjectives, writes about human beings, but does not mould them either mentally or physically. Their exterior and surroundings are nothing to him; such details are out of date now. His "Mutter" (Mother) is the conception of Motherhood, that is, the principle of self-sacrifice for others.

It is evident, therefore, that these writers are steering straight towards allegory, which such men as Richard Dehmel expect to do great things for the drama of the future. They hold that the great questions of life and work are becoming more and more difficult and involved, and, therefore, no longer capable of being convincingly represented by merely human figures. It cannot be denied that broadly-viewed modern allegory (a dramatic allegory somewhat on the lines of the pictures by Puvion de Chavannes) would be of the greatest importance for the artistic conquest of modern life and its problems, in much the same way as in the Middle Ages allegory was used to give outward form to religious and moral ideas. But to Man himself the most interesting creation will always remain Man, the being, the concrete, not abstract creatures of thought, even although they be clad in human garments and be supplied with a mechanism working according to the most minute psychological rules in place of a living organism. Perhaps these works are the first tentative steps toward this idea of allegorical representation. Whether more successful attempts will follow remains to be seen. A work said to be on these lines, "Der Bettler" (The Beggar), by Reinhard Sorge, has just received the Kleist Prize, started last year, and has been accepted by Reinhardt for performance.

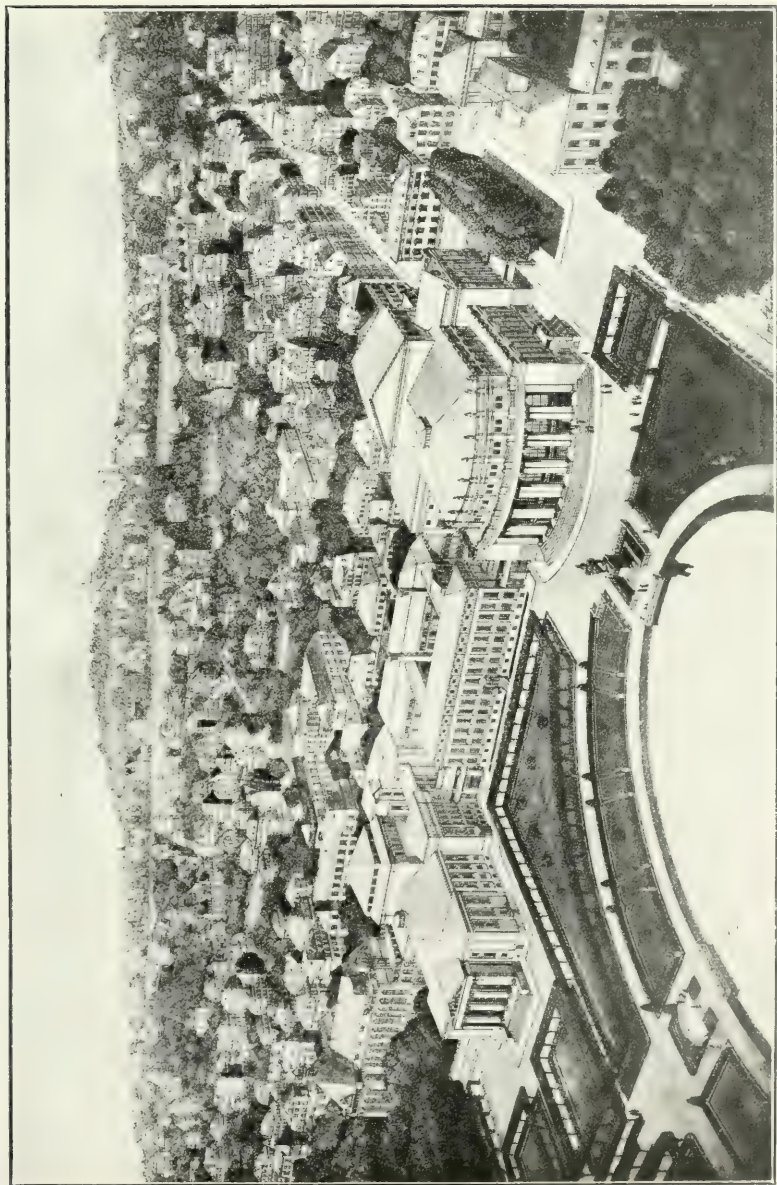
POETIC AND COSTUME DRAMAS.

A few years ago a drama by a newcomer was mentioned here—"Medusa," by Hans Kyser—which, in spite of brilliant promise for the future, failed through its over-exuberance of feeling and words. In the short time which has elapsed since then Kyser has made great strides towards clearness of vision, and in his last play "Titus und die Jüdin" (Titus and the Jewess) has produced a work of power and intellect, and, in some places, of great beauty. The innermost meaning of the play is the contrast between external and internal power, the power of the World against the power of the Kingdom of Heaven in the human heart. In the Jewess who conquers Titus, the Conqueror of Jerusalem, Kyser has created a great and noble yet simple figure, like a beautiful statue in bronze, which one cannot easily forget. He has learned from Hebbel to mould the merely historical material of his play into universally human form, while his language has fire and a peculiar clearness which reminds one of well-cut gems. Compared with the many fine qualities of the piece, the few weaknesses do not count very much. With this play Kyser has shown himself to be one of the greatest hopes of the German drama.

Schmidtbonn has this year given us a play, "Der Verlorene Sohn" (The Prodigal Son), founded on the New Testament parable, which has not yet been given on the stage but is published in book form (Egon Fleischel, Berlin). This piece shows all Schmidtbonn's fine qualities: his straightforward simplicity, his concise yet vivid style, his sure hand in working out the principal characteristics, his discarding unnecessary psychological subtleties; in short, his "wood-cut" style of treatment reminding one of Dürer's "Prodigal Son." These qualities stamp him as the most National of the German dramatists of the day.

Another play on a Biblical theme is "Judas," by Gerdt von Bassewitz (produced in Leipzig under Martersteig), in which Judas—not for the first time in literature—

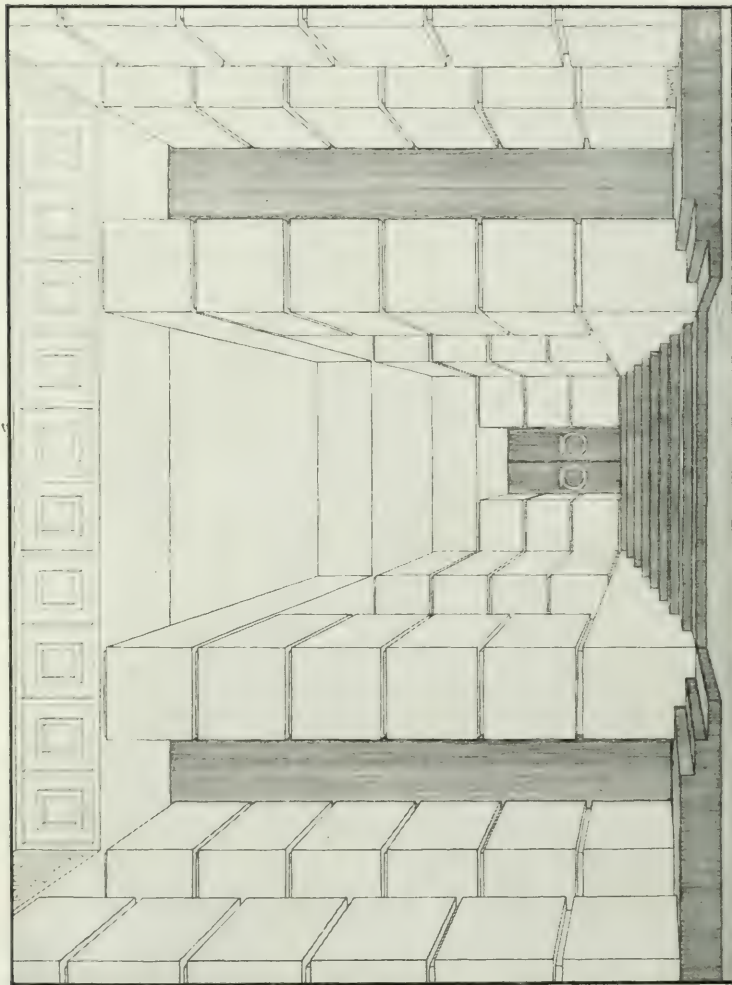
THE GERMAN STAGE.



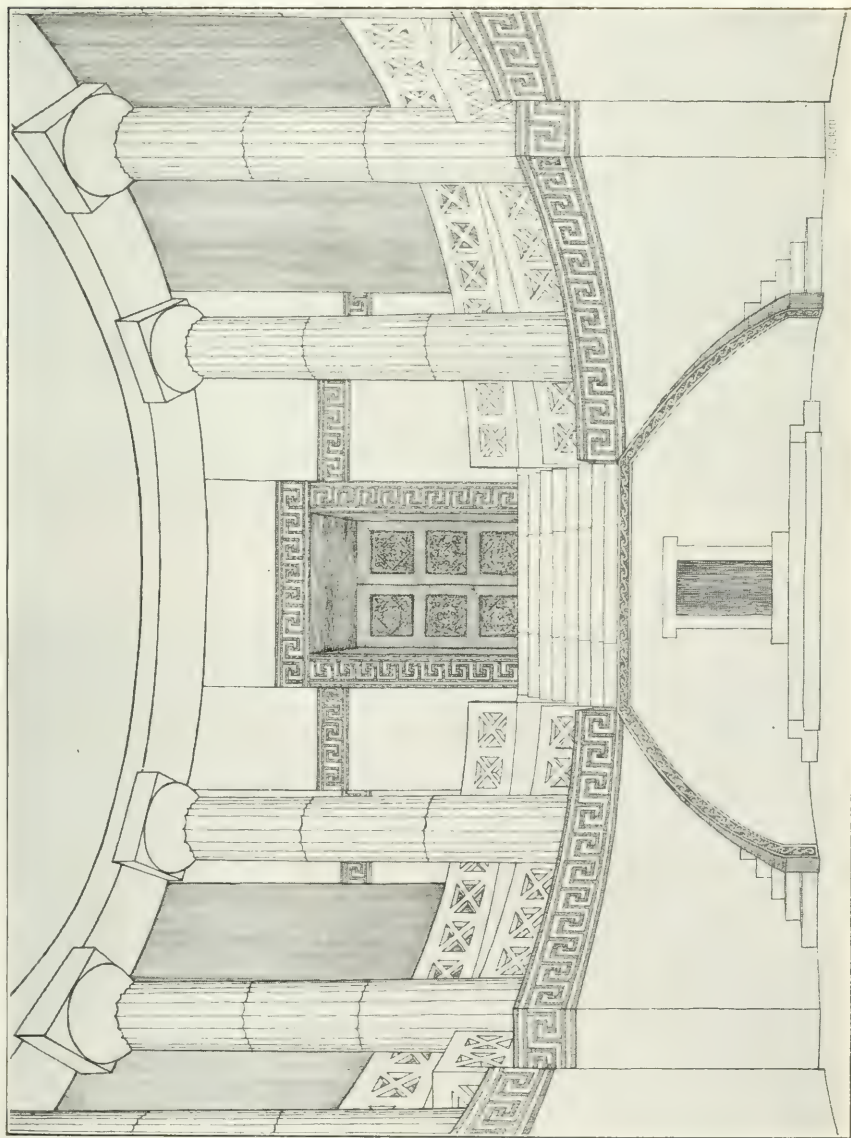
BIRD'S-EYE VIEW OF THE NEW DOUBLE THEATRE IN STUTTGART,

showing its imposing position in the city. It was opened in autumn, 1912, and cost to build Mkrs. 7,454,000. ca. £370,000.
Architect: Geheimrat Professor Max Littmann.

THE GERMAN STAGE.



THE SCENE TO THE GREEK PLAY, "ANTIGONE,"
as designed by Ed. Sturm, of the Düsseldorf Schauspiellhaus.



THE SCENE TO THE GREEK PLAY, "LYSISTRATA,"
as designed by Ed. Sturm, of the Düsseldorf Schauspielhaus.

THE GERMAN STAGE.

MAX REINHARDT'S SHAKESPEARE PRODUCTIONS.



[By permission of Hans Böhm, Berlin W. 30, Schwebische Strasse 20.]

"MUCH ADO ABOUT NOTHING."

Margaret, Miss PAULA RONAY; Hero, Miss ELISABETH WEIRATCH; Beatrice, Miss ELSE HEIMS.



[By permission of Hans Böhm, Berlin W. 30, Schwebische Strasse 20.]

"KING HENRY THE FOURTH." (PART II).

Mrs. Quickly, Miss SOPHIE PAGAY; Falstaff, Mr. WILHELM DIEGELMANN;
Doll Tearsheet, Miss ELSE BASSERMANN; Falstaff's Page, Miss ELSE ECKERSBERG.

hopes to find in Christ the hero who is to drive out the Romans. Christ's influence on the different characters, although He Himself does not appear (because of the Censor), is finely shown, but the piece is lacking in unity. It reminds one too much of "detail painting," and towards the end the thread of the plot is almost lost.

Also in Leipzig under Martersteig the first performance of "Johanna von Neapel" was given, a tragedy showing strong dramatic instinct. It is by a lady dramatist, Hanna Rademacher, who has successfully followed on Hebbel's lines in using a single case to illustrate the eternal conflict between the sexes. The strange character of the principal figure, torn by her own conflicting feelings, is of great interest.

The question, "Who is the real King—the man who is born in the purple or the man who becomes King by his own prowess?" has been cleverly handled by W. Weigand in his "Königen" (Kings, Insel Verlag, Leipzig), but he is too impersonal in his language and characters; one might almost say too literary and philosophical. In "Psyches Erwachen" (The Awakening of Psyche) the same author has used the theme of the purity of woman as did Hebbel in his "Gyges und sein Ring." He has adapted it to modern life and taken away the tragedy, but the result was not satisfactory. The same idea is the central point in "Godiva" (produced in the Dresden Royal Court Theatre) by the Swiss dramatist Victor Hardung, who has written his play round the English legend of that name. In it the corporeal is used as symbol for the spiritual. In the end Godiva takes her own life because her pure womanly feelings are misunderstood by all. The language is noble but lacking in individuality, leaving the characters mere figures instead of making them human beings.

Moritz Heimann, whose "Joachim von Brandt" was mentioned in a former STAGE YEAR-BOOK, has this year written a play, "Der Feind und der Bruder" (The Enemy and Brother). The meaning of this play seemed so incomprehensible to the audience when given for the first time in Berlin that the work did not meet with a very friendly reception. It plays in Venice of the Renaissance, and tries to show that a brother—meaning one's nearest and dearest relation—can in reality be the greatest enemy, because he does not demand the highest that is in one, while, on the other hand, the enemy brings into play one's strongest qualities. The language is intentionally kept free from all individual traits; for example, a Venetian courtesan speaks in the words of a philosopher. Evidently, therefore, everything is meant to be taken as symbolic, but this is not clearly enough brought out, so the result is a sort of hybrid.

For several years the performance of Franz Dülberg's "Korallenkettlin" (The Coral Necklace, Egon Fleischel and Co., Berlin) had been expected. The Censor, however, forbade it because, in moving language, it took up the defence of the poorest of women, the fallen ones, its motto being the words: "Whosoever amongst you is without sin . . ." At last it was given in the beautiful new theatre of Bremerhaven under Director Burchard, a brave action, which is greatly to his credit. Dülberg had partly rewritten it in order to make it more suited to the audience, so the performance was a great success, although in book form it makes a deeper impression. With a sure touch the author has surrounded his play with the romantic scenes of the Middle Ages, with their strong and sudden contrasts of height and depth, life and death. It is clothed in forceful language, and burns with the fire of personal feeling. Dülberg's last piece "Cardenio" (also Egon Fleischel and Co.) had a very successful première in Nürnberg. It also is set in rich Renaissance surroundings, and in it the author handles, somewhat arbitrarily but artistically, an unusual theme: the subservience of the physical to the intellect and the will.

Other authors this year have also chosen the Middle Ages as setting for their plays, as, for example, Max Halbe, the author of "Jugend," in his "Ring des Gauklers" (The Juggler's Ring, Albert Langen, Munich), in which he paints, rather long-windedly and with too uncertain a hand, the unstable game of life, now high now low, the balance of which can only be kept by independence and self-reliance; Tim Klein in a first work "Veit Stoss," which in spite of all its weaknesses gives an excellent picture of life in Nürnberg at that time; and Harry Vossberg in "Till Eulenspiegel" (Vertriebsstelle der Bühnenstiftsteller), also a first work, which gives the impression of being a well-dramatised version of a rollicking student's song, with that legendary vagrant Till Eulenspiegel as principal character. Other new dramas playing in that picturesque time could still be mentioned here, but it would take too long. Enough has been said, however,

to show that a life out of the Middle Ages and the Renaissance have for these dramatists.

Finally, amongst the plays classified under this heading may be mentioned H. Lilienfeld's "*Olympias*" (*Vertriebsstelle*), first performed in Hertenstein. In it the author makes the curious experiment of using the Homeric verse, that is, the epic (hexameters), for the drama, and it must be admitted that, from the very start, the play thereby gains a certain monumental grandeur which is of great value to the title rôle. But the verse, of course, precludes any attempt at individual characterisation, so that the whole remains stiff and hard in spite of the often passionate and picturesquely conceived scenes.

COMEDIES.

A good many comedy writers have this year favoured the "good old days" for their settings. Thus Karl Rössler took Old Frankfurt for the scene of his pleasant little comedy "*The Five Frankfurter*," which has been seen in London also. The same period was chosen by Max Dreyer, one of the seven dramatists who reached their fiftieth year in 1912. His "*Lächelnder Knabe*" (*The Laughing Boy*; agents, *Vertriebsstelle*) plays in the time after the great Napoleonic wars, and is a description of life in a small provincial town. It is somewhat long drawn-out and obvious, but well suited to the provinces. Dreyer is the right man for the big public. It can always follow him, for his horizon does not go beyond theirs. At the same time he gives them good solid food, preaches against narrowness and intolerance and for freedom of views, all of which he serves us humorously, seasoned with a little sentimentality and good fellowship, so that he deserves thanks for his influence on the people.

Otto Ernst, another of the dramatists entering the fifties, author of "*Flachsmann als Erzieher*" (*Flachsmann as Teacher*), is much more of the schoolmaster on the stage than Dreyer. He is always "out" against some enemy, whom he invariably sees in the blackest light. But he, too, is a favourite with the people.

Otto Hinnerk, whose fine "*Graf Waldemar*" was noticed here on a former occasion, has this year written a play, "*Ehram und Genossen*" (*Honesty and Co.*; agents, *Anstalt für Aufführungsrecht, Berlin-Charlottenburg*), produced for the first time at the Lustspielhaus, Vienna. In it he creates for himself the milieu of a petty State in the "good old days," and mocks at honesty and theft, law and order, although at somewhat too great length.

Felix Salten, whose cycle of one-act plays "*Vom andern Ufer*" (*Points of View*) is known in London through the Stage Society's performance, this year gives us a comedy, "*Das Stärkere Band*" (*The Stronger Bond*), which lightly satirises reigning princes. In it there is a most humorous figure of a duchess, which is quite a new dramatis persona in German comedy. In the Wiener Deutsches Volkstheater it was received with great delight. It is almost needless to say that his dialogue is, as usual, charming, easy, and illuminating.

Hermann Bahr plunges straight into the thick of modern life for material for his two new comedies, "*Das Prinzip*" (*Principle*) and "*Das Tänzchen*" (*The Dance*; agents for both, A. Ahn, Berlin). "*Das Tänzchen*" is in reality a political satire aimed at certain Prussian conditions, and for that reason, and also because the author was an Austrian outsider, it was received with marked disfavour in Berlin. In spite of its clever dialogue and its honest attempt at being impartial, the piece gives one the feeling of being a rather forced effort. This is perhaps because the play was conceived in righteous anger, but, during the actual writing, the mood wore off, and the play had to be finished as best it could. In "*Das Prinzip*" he makes fun of a modern prophet. He does it, however, with a sparing and kindly hand. The result is a gay, kindly, merry play, which is nevertheless charged with a deeper meaning.

"*Sommer*," a new play by Thaddeus Rittner—whose "*Dummer Jakob*" was noticed here last year—had its first production in the Burgtheater, Vienna, in 1912. It might almost be styled the companion piece to a "picture of the year" called "*The Judgment*," in the Royal Academy Exhibition a few years ago. In this painting a young man learns from his doctor that he has only a short time to live, the knowledge acting upon him like a death warrant. In Rittner's play, which has nothing of solemnity in it—the same knowledge changes a weakly, awkward youth into a young man determined to drain the cup of life to the last drop for the few summer months left to him. The whole play is an ironical comedy of life and death, clever and playful, but somewhat improbable, as is the fundamental idea also. There are no broad effects in the piece; everything moves

softly, on tip-toes as it were. It plays in a Home for nervous patients, and the author has succeeded in making these "hyper-modern" people with their complex moods and natures seem really genuine, a task which was no easy one. Fräulein Marberg as "Frau Maya" gave a brilliant rendering of the difficult psychology of her part.

In Düsseldorf (Schauspielhaus) a new writer, Otto Soyka, was given a hearing, not a new occurrence in the Schauspielhaus. His comedy "Revanche" (Revenge, A. Langen, Munich) inclines in some parts to burlesque, but on the other hand is intellectually on a high level. The theme is revenge, over which, in the end, the author himself makes merry. The play lacks the spontaneity of life but a fresh and free spirit breathes through it, and the tendencies of time and character receive interesting treatment rich in illuminating paradoxes.

Another new man this year is Robert Faesi, whose pretty little comedy "Die offenen Türen" (Open Doors; agents, Berliner Theater, Verlag,) had a very warm reception in Zurich. The inexperience of the author is noticeable in the arrangement of the scenes, for the entrances and exits are made to suit his will and pleasure, but he understands how to mould his characters, although perhaps somewhat superficially, and his dialogue is clever and natural if sometimes a little dry. A second play clearly showing the inexperience of its author in the same respect is "Nachtrab" (The Rearguard, G. Müller, Munich), a comedy by Josef Schanderl, which recently had its first performance in Munich. The author has already made something of a name for himself as a lyric writer. In this piece, however, the characterisation is more individual and interesting than in Faesi's, and in spite of the strong leanings of the piece towards burlesque there are signs of the author's becoming perhaps a society satirist of some account later on. It was probably for this reason that the piece was taken up by the "Neuer Verein," Munich, one of the numerous stage societies in Germany, and it is to be hoped that the author will profit something by the experience.

The last of the seven dramatists to complete his half century is Lothar Schmidt, who this year appears with two comedies at once (both published by G. Müller, Munich; agents, E. Bloch, Berlin). "Die Venus mit dem Papagei" (Venus with the Parrot) is a satire on the rich, would-be artistic circles who are at heart totally uncultured. It is labelled "not an erotic comedy." The author fully make up for that, however, in his other play, "Das Buch einer Frau" (A Woman's Book), in which he deals too freely with adultery and other matters of the same kind. In his "Nur ein Traum," the wine and the scented May evening were at least some excuse for the escapades. But in the present case everything goes on in broad daylight, as it were, and with a cynicism which is only painful because one feels through it that it is intended to catch the audience. His easy and graceful dialogue can always be praised, but Schmidt can do better and finer work than these plays. It is significant to note that his "erotic" play is being given everywhere, while his other one was only played in a few towns.

Blumenthal and Skowronnek are responsible for a couple of comedies of a very light style and very old pattern. As a sample of the stuff favoured by a certain class of the Berlin public, a mixum gatherum of nonsense with a certain amount of cleverness and come touches of Berlin local atmosphere called "Grosse Rosinen" (The Choicest Plums) may be cited. To see it would make any outsider think that he had got in with a company of lunatics, yet it reached several hundred performances in the Berliner Theater. Such pieces, frankly intended to catch the giddy public, show the theatre in the light of the poorest "entertainment provider."

SATIRICAL PLAYS.

Only one satirical play of importance appeared in 1912; that was Leo Birinski's "Narrenanz" (The Fools' Dance; publishers, G. Müller, Munich; agents Drei Masken-Verlag, Munich). It is an intensely funny satire on the Russian Revolution, in which Russian Governors want to have the revolution and revolutionists try to enforce law and order, both doing it for very substantial reasons. The author knows his milieu, and as there is always a groundwork of truth beneath his wit and comedy, the play is made humanly interesting also. Altogether Birinski has succeeded in producing a very effective piece for the stage.

MILITARY AND OTHER PLAYS.

A very good military play, genuine but perhaps not quite "ripe," is "Officiere" (Officers, E. Reiss, Verlag, Berlin) by a young officer, F. von Unruh, which Rein-

hardly produced with very encouraging success. All the figures—and there are a good many—are well observed and sharply characterized, and although all are individual characters they represent very cleverly the different types in the German army. Altogether, the author possesses decided dramatic instinct, and is free from all effect hunting and false sentimentality. The love interest is very simple—it is carried on almost in monosyllables!—but it is none the less warm and well handled.

Ludwig Thoma, in his three-act play "*Magdalena*" (A. Langen, Munich), gives us a village tragedy in which, without being the least melodramatic or theatrical, a father kills his daughter because she has brought shame on him. The whole is worked out with the simplest means and not a word too much dialogue. The play made a deep impression on the audience when a performance, splendidly acted, was given in the Berliner Kleines Theater under Barnowski's direction.

In "*Peter Luth von Altenhagen*," the new play by Ottomar Enking (author of "*Das Kind*"), produced recently in the Wiesbaden Hoftheater, the author has not succeeded in mastering the right dramatic form. His people are again real human beings with sharply delineated characteristics, who rightly win the sympathy of the audience, but he wastes himself in too many details, compared with which the big scenes stand out too theatrically.

In spite of some repellent parts there is much that is fascinating in Hans W. Fischer's "*Flieger*" (The Flight, G. Muller, Munich), which was produced in Coblenz. One is constrained to forget the almost painfully bad taste in the dialogue when, as the plot develops, the principal character—an artist who has fallen a prey to a fatal disease—pulls himself together to take a last flight on high and create a great work of art before his end, a work which shall be free from all conventions and restrictions. After this intellectually daring piece of work something good is to be expected from Fischer. In the second character of the play, an armorer, the author shows that fitting in with society and suppressing one's own egotism leads to useful work and real life, while the egotism of the artist, which makes him sacrifice his nearest and dearest for his purpose, destroys him in the end. Nevertheless, such sacrifice is necessary if a great work is to be created.

Finally, a play must be mentioned which, like so many German plays, does not combine literature and the stage, but mistakes the one for the other, the result being a piece of philosophical literature with unreal figures. This play is "*Das Dritte Reich*" (The Third Kingdom), by Paul Friedrichs. The author tries to show here—but without success—the development of a great lonely soul, which is exactly the thing farthest removed from the domain of the stage. The hero of this piece is none other than Friedrich Nietzsche, his well-known spiritual conflict with Richard Wagner being the deciding moment in the inner development of the play. A mystic figure called "*Der Fremde*" is employed, evidently to represent the Spirit of the World. Nietzsche enters into the Third Kingdom where the Strong rule and the Weak must go to the wall. But idealism alone does not make a play.

On the whole, the yield for 1912 was not overwhelming, although it cannot exactly be called poor. Of life and movement there have been plenty amongst the dramatists, however much they may still complain of want of encouragement.

FOREIGN PLAYS.

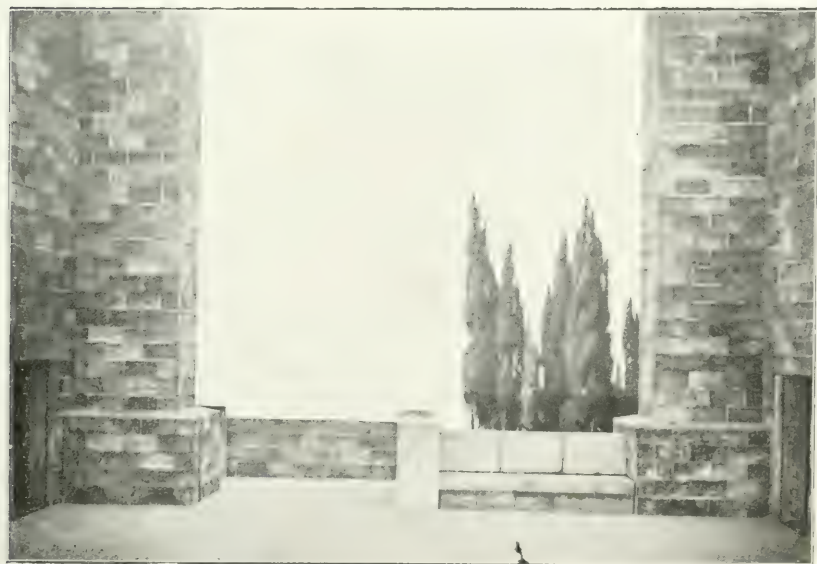
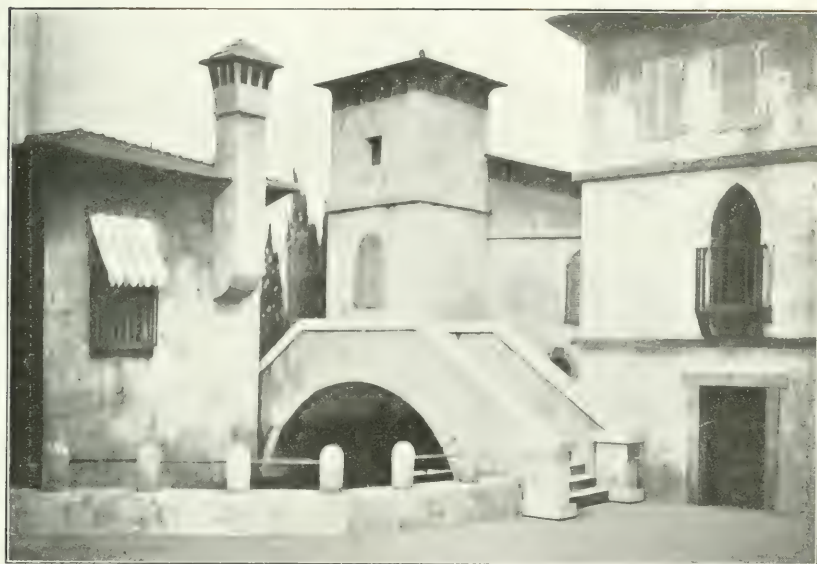
Several good plays of other nations found their way on to the German stage in 1912. Amongst English plays there were some of very different styles, such as "*Fanny's First Play*," "*Passers-By*," "*The Land of Heart's Desire*," "*Kismet*," and "*Sacrapunt*," by the old English writer George Peele, a contemporary of Marlowe. This last named play was given in Marburg in an adaptation by Prof. Ischallig, of Dresden.

The special Shakespeare performances to be named are Reinhardt's production of "*Much Ado About Nothing*" and "*Henry IV.*," some scenes of which are among our illustrations. These two productions are considered two of Reinhardt's happiest efforts.

Russia is represented by Tolstoi's confession: "*And the Light lightens the Darkness*," adapted by Dr. H. Stümcke (Vertriebsstelle).

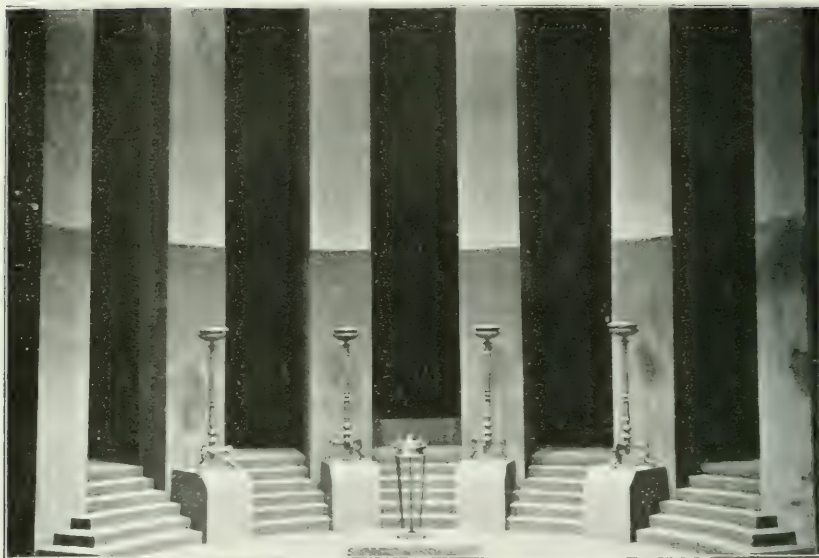
Of the Scandinavian authors, the first one to be mentioned is August Strindberg, who died in 1912. He was very highly thought of in Germany, and many of his plays were given during the year, amongst them "*Totentanz*," which is considered Reinhardt's best modern production. Other Scandinavian works were: Peter Nansen's "*Eine glückliche Ehe*" (A Happy Marriage); H. Nathansen's "*Hinter Mauern*" (Behind Walls, publishers, Oesterheld and Co., Berlin); Julius

THE GERMAN STAGE.



TWO SCENES FROM "OTHELLO,"
as given at the Dresden Royal Court Theatre.

THE GERMAN STAGE.



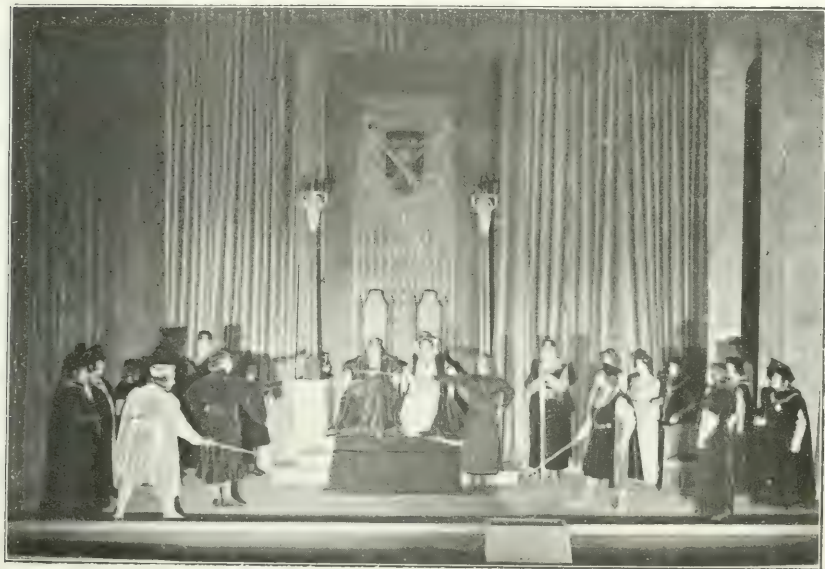
"GYGES AND HIS RING."

A tragedy by F. Hebbel, as given at the Dresden Royal Court Theatre.



"A WOMAN OF NO IMPORTANCE," by Oscar Wilde ACT I.,
as given at the Dresden Royal Court Theatre.

THE GERMAN STAGE.



TWO SCENES FROM "HAMLET,"
as given at the Dresden Royal Court Theatre.

THE GERMAN STAGE.



TWO SCENES FROM "GUDRUSS,"

a tragedy by Ernst Hardt, as given at the Dresden Royal Court Theatre.

Magnussen's "Wer seinen Vater Lieb hat" (He Who loveth his Father, Anstalt für Aufführungsrecht, Berlin), a play which is written somewhat in the style of Björnson.

Of the French authors, only Molière, whose "Bourgeois Gentilhomme" was made to do duty as the framework of the opera "Ariadne auf Naxos," by Hofmannsthal and Richard Strauss, need be named. Max Grube, in Meiningen, revived his "Don Juan" for the German stage in a fine adaptation by himself, and Vollmoeller's version of "Georges Dandin" was produced by Reinhardt on a stage fashioned after Molière's own stage.

Spain was represented by Calderón's "Circe" in a new version by Prof. Fuchs (agents, Drei Masken-Verlag; publishers, G. Müller, Munich). It was given in the Künstler Theater, Munich, in a most beautiful and artistic setting, which caused a great sensation.

Of old German plays, either revived or given for the first time, there was no scarcity. The principal one was in Weimar, where the attempt was made to put on the stage Goethe's fiery, youthful sketch of "Faust"—the "Urfaust" as it is called. In the Essen theatre—which holds faithfully to its motto "Art for the People"—the Director, H. Bacmeister, put on for the first time an old comedy, "Hans Frei," by Otto Ludwig, whose 100th anniversary falls with Hebbel's in 1913. It was written in 1842, and shows much of Shakespeare's influence. Another interesting production was a pastoral play, "Il re pastore," by King Frederick the Great, whose 200th anniversary was on February 2, 1912. Other interesting performances were: "Leonce und Lene," by G. Büchner, who died quite young; and the strong "Armeleute" drama "Die im Schatten leben," by the realist Emil Rosenow, who was only thirty-three when he died. This play was forbidden by the Censor for a long time, and, in the opinion of some, ranks only second to Hauptmann's "Weber."

KINEMATOGRAPHS AND VARIETY HALLS.

Kinematographs and variety halls, both in Berlin and in the provinces, are proving serious rivals to the theatres. The halls are now following London methods, and giving sketches, etc., generally with favourite actors in the cast, while the kinematograph shows have increased to such an extent that, in the course of the year, several theatres have been forced to become kinematograph houses. At the general meeting of the German Theatre Directors' Society, the question of taking steps against these shows was discussed, and the demand made that the regulations of the Municipal Building Department should apply to kinematograph houses also; further, that they should be subject to the same license laws as the variety halls. Already a somewhat sharp but just Censorship for films exists, and several towns are even thinking of putting a special tax on kinematographs.

THE PROVINCES.

Many alterations took place in the provinces during 1912, especially amongst some of the most important theatres, several of which changed their directors and with them their policy also. With a few reservations and restrictions, the Leipzig theatre has become practically a municipal one since Geheimrat Martersteig took up the reins of direction. As soon as his rule began he brought out new authors and started reforms in the stage decorations, a few scenes from his production of Hebbel's "Nibelungen" being among our illustrations this year. The town now contributes about £17,500 to the theatre.

Intendant Volkner, late of Leipzig, is now director of the Frankfurt am Main Stadttheater and Opera House, and promises to make Frankfurt still more a centre of theatrical culture than it has been in the past. Under him, Dramaturg Dr. Weichart, a well-known littérateur and connoisseur of the drama, looks after the enlargement of the repertoire. This theatre and opera are owned by a society which is not out to make profits, and the town pays up the yearly deficit. The newest inventions, such as the round horizon and Fortuny lighting (diffused light system) have been installed at an outlay of £8,000, paid by the town.

The Schauspielhaus of Hagen-in-Westphalen, opened in 1912 (population about 100,000), is also owned by a society which does not work for a profit. During its season of about seven months 174 performances were given, of which no fewer than sixty-four were "cheap" ones. Of the thirty-eight dramatists who were heard, seven were classical authors (Schiller, Shakespeare, Sophocles, and others), and of the forty-nine of their works which were given nineteen were new to Hagen. The

system in vogue in Frankfurt and in Hagen, as well as in quite a number of other German towns, is somewhat the same as that of the Liverpool Repertory Theatre, which was probably formed on their pattern, as Mr. Basil Dean has studied German theatres very thoroughly. There is one difference, however, and that is rather an important one; in Germany the towns help with a subvention, which gives the theatre more the character of a public institution and a higher standing altogether. This system might be called the transition stage between a private theatre and the municipal theatre proper. The latter kind already exists in a number of German towns—as stated in a former Year Book—such as Freiburg in Breisgau, Mülhausen in Elsass, and others, while Breslau is also about to adopt the same system. Dortmund (population about 220,000), where an imposing new theatre was built a few years ago, is also one of the towns which not only support their own theatres but carry them on as municipal concerns. The Dortmund Municipality, however, wisely does not interfere with the artistic arrangements of its director. There is also a sort of Playgoers' Society in the town, which has pledged itself to support the theatre in every possible way. Performances for the people at 6½d. for all seats were given here at intervals during the season. This all shows what an important rôle the theatre plays in the life of the town.

THE STRASSBURG STADTTHEATER.

The Strassburg Stadttheater is also a municipal theatre in the strictest sense of the word, that is to say, it is owned and carried on by the town as a municipal concern. The Intendant, Herr Wilhelm, was so kind as to send me the yearly Budget of the theatre for 1910-11, and it makes most interesting and instructive reading. According to it, the expenses for that year amounted to about £27,000, not including rent and payment for the opera orchestra, which is also under the municipality. The income of the theatre, derived from various sources (tickets, etc.), was about £15,750, so that a deficit of about £11,250 had to be covered. Of this, £1,000 were cleared off by the interest on a legacy left to the theatre by a wealthy man. The rest of the deficit was covered by a sum of £1,800 paid by the State of Alsace as subvention, and a sum of £8,450 contributed by the city of Strassburg itself. The city also bears the cost of the opera orchestra and the loss of interest on the capital outlay for the ground and theatre building, as, of course, the theatre pays no rent. A budget is made up every year by the Burgomaster to balance income and expenses, and fix the subvention for the year. The budget is then passed by the town council. If, as was the case in 1910-11, the subvention passed does not suffice to balance income and expenses at the end of the season, the deficit is paid out of the municipal exchequer. The season lasted eight months, from September 16 till May 15, and there were altogether 283 performances, of which six were for the people, five for schools, and two for pupils of Board schools, the tickets for which were free. 109 plays and operas were given. These were: 10 tragedies, 26 times; 11 plays, 31 times; 19 comedies, 52 times; 1 farce, once; 10 dialect plays, 10 times; 3 Fairy plays, 18 times; 10 French plays, 10 times; 36 operas, 131 times; 5 musical comedies, 14 times; 4 ballets, 14 times.

STAGE SOCIETIES FOR THE PEOPLE.

The "Wiener Freie Volksbühne" (under Stefan Grossmann and A. Rundt) has now, like the Berliner Neue Freie Volksbühne, got its own theatre, and thus becomes a great factor in the literary life of Vienna, quite apart from its great social importance for the less well provided part of the population.

Performances for the people, school children, or workmen were again given in many German towns as a sort of substitute for, or perhaps the beginning of, municipal theatres. Amongst these towns were: Bremerhaven (from 3½d. to 6d. per seat); Osnabrück (from 2½d. to 1s. per seat); Hamburg (under Leopold Jessner, who is also one of the foremost in the actors' struggle for the betterment of their position and the strengthening of their organisation); Frankfurt a/Oder (ten performances at prices from 1d. to 6½d.), where the new director, Herr H. Roebeling, from Meiningen, is making the theatre the centre of artistic interest in the town; Essen, where H. Baumeister, director of the Rheinisch Westfälische Volks-theater (owned by a society of the same kind as the Hagener Theater), arranged some special performances for children of charmingly simple fairy tales, written by himself some years ago, and founded on Grimm's stories.

The "Wander Theater" and "Städtebund Theater" were described in a former issue of this Year Book, but I may say a few words about them here again. The

"Wander Theater" are travelling companies subventioned by the small towns or by the educational societies in these towns, and the "Stadtbund Theater" are stock companies which, during the season, perform in a restricted number of places, thus providing for them carefully produced performances. This movement has been spreading steadily during 1912, in spite of the very hard competition of the cinematograph shows.

COURT THEATRES.

The large "double" theatre in Stuttgart, built by Geheimrat Littman, was opened in 1912. Last year we gave an illustration of the front view of the theatre; this year we show the two auditoriums and a bird's eye view of the building, showing its important position in the town. The "double" theatre, consisting of a large and a small one with all the offices, storage for decorations, etc., under one roof, represents an entirely new type, which, for theatres with extensive repertoires—classical and modern—is of the greatest importance. The principal technical stage improvements are moveable side stages in place of the revolving stage, making possible a noiseless change of scenes in the shortest time. This huge theatre stands in the Royal Park of the town, and cost £370,000, in the payment of which King, country, and town took their share, the ideal in such cases. Further, the town will now pay a yearly sum towards the support of the theatre instead of letting the entire weight fall on the King and the ratepayers of the whole land. Lovers of the theatre contributed by presenting pictures and statues for decorating the building. Professor Littmann, whose finest work this is, received great honours from the King. An interesting description of the theatre, entitled "The Royal Theatre in Stuttgart" (*Das Königliche Hoftheater in Stuttgart*), has just been published, written by Prof. Littman himself, in which the whole building is described, and amongst other things several interesting technical details are given about the new machinery arrangements. The theatre has been for years under the broad-minded and liberal direction of Baron v. Putlitz, with the widely-known dramatist W. Blöm as his dramaturge, and the fine artist Prof. Pankok as artistic adviser, while the director of the opera is the well-known composer Max von Schillings. With such men to direct affairs the Stuttgart Theatre in its new home will be able to do fine work, which will be of influence even outside its own land. In the King of Württemberg it has a patron who not only brings interest and understanding to the subject but also, like v. Putlitz himself, broad-mindedness in the truest sense.

Since the death of Baron v. Speidel, General Intendant of the Munich Hoftheater, the directorship of that theatre has fallen to Baron v. Frankenstein, who is not unknown to London. His father was Austrian Ambassador in London at one time, and he himself, a musician by profession, directed concerts and operas for five years in England and America. For the production of operas he has the valuable assistance of Prof. W. Wirk, also well-known here by his work in Covent Garden. Prof. Wirk's "Tristan" production in simplified staging is amongst our illustrations this year, also a scene from his production of Debussy's opera "Pelléas et Mélisande." This was the first attempt at staging opera in the new Impressionistic style, in which a neutral proscenium plays an important rôle. The object Wirk always has in view in his productions is to accentuate the mood and atmosphere of the play by his setting, which, however, he only uses as a background for his characters. We also reproduce here some very effective yet simple scenes from "Hamlet," as given on Prof. J. Klein's New Shakespeare Stage in the Munich Hoftheater. This stage was invented with the object of combating the over-elaboration and realism of scenery, which only stifle the imagination of the spectator.

Through the kindness of Geheimrat Dr. Zeiss, Art Director of the Dresden Court Theatre, we are enabled to reproduce here a number of interesting and impressive pictures illustrating productions as they were given at that theatre. Amongst them are "Hamlet," Oscar Wilde's "A Woman of No Importance," and other plays. We also give a picture of an old pastoral play, produced by Dr. Zeiss, entitled "Sylvia," by Gellert, which was received most cordially because of its delicate daintiness of form, colour, and movement. The Dresden Court Theatre has been for years now one of the foremost centres of German theatrical art from all points of view. Its opera is famous; nearly all Richard Strauss' operas have been produced at it for the first time on any stage. It is now following Prof. Wirk's idea of impressionistic staging for operas, and has ordered new scenery for Wagner's "Ring" from Fritz Erler, one of the best known and most original of modern German artists. His scenic pictures should at least prove most stimulating. The stage of the Royal Opera House has also been entirely rebuilt.

A new Court Playhouse is nearly completed in Dresden, the stage being fitted with a great many new inventions, which will make this house, when finished, the most completely equipped of modern theatres. The designer is Adolf Linnebach. He has placed all the machinery underground, and the whole stage can be lowered in three sections. "Schiebebühnen" (moveable side stages) are set underneath while an act is going on, and are then moved up and pushed to the front, thus making scene-shifting quite a simple affair, a point of the greatest advantage, especially in repertory theatres. There are also a round horizon, Fortuny diffused light system, etc.

A new policy has been begun in the Court Theatre of Darmstadt under the regime of the energetic new Intendant, Dr. Paul Eger, who has just taken up the reins there after having done valuable work as producer in Prague. He is wholeheartedly supported in his work by the Grand Duke himself, who has long been a friend of all Art, and has made Darmstadt a centre of the new Arts and Crafts movement in Germany, besides gathering round him quite a number of distinguished artists. In the repertory, as well as in the style of staging, Dr. Eger has already introduced new ideas, and in the next Year Book we shall be able to show the kind of work he is doing by reproducing some scenes from different plays produced under his guidance.

THE ACTORS' YEAR.

The German Actors' Association is in a flourishing condition, in spite of rather serious internal dissensions, partly of a personal nature, and is still striving its utmost to achieve the social betterment of the actor's calling. The great event of the year 1912 was the formation of a "combine" between this Association, the Austrian Actors' Association, the German and the Austrian Musicians' Associations, and the Chorus Singers' Society. During years of hard work and strife they have all learned that combination means power, and they are determined to use it.

In Austria, where the life of the actor, and still more of the actress, was very hard, a great victory was won in 1912, for the Austrian Managers' Society at last showed signs of being willing to make terms. The actors wisely showed great moderation, and thus managed to gain the main points which were so badly needed. The managers must now only engage members of the Association, and must insist on beginners who come to their theatres joining the Association, and also on their becoming subscribers to the Pension Fund started in Austria some time ago. Managers must also only engage such beginners as have fulfilled the regulations of the Theatre Central Board, by which means it is hoped to combat the over-crowding of the profession by actors of no talent, who only lower the salaries and the whole standard of the calling; rehearsals before the engagement begins, which hitherto have not been paid at all, must now be paid for according to a fixed tariff; the respective rights are now made more equal, especially as regards giving and receiving notice.

No sooner had the two parties thus joined hands, as it were, than they began to see that in reality they belong to each other, and that the welfare of the one is the welfare of the other. But in order to reach such an understanding, equality of station is the *conditio sine qua non* in these cases. So they organised a common board called the "Theaterzentalkommission" (Theatre Central Board), the duty of which is to look after the interests of both parties and the theatre in general. It is to bring into operation a minimum salary scheme arranged according to the size of the different towns, and will also act as official organ of both bodies in their negotiations with municipalities and the State in the questions of subventions, schools for acting, etc. This combination felt itself so strong from the very beginning that it almost immediately used the powerful weapon of boycotting against a manager who did not wish to comply with the terms arranged, and even against a municipality (Czernowitz) because it asked from the lessee of its theatre conditions considered unjust and degrading to the actors engaged. The Board is now trying to get State subvention for the Austrian provincial theatres, the money for which, it is proposed, is to be collected by levying a tax of 10 per cent. on all amateur performances and such entertainments. Actors and managers have also decided to start a "Bühnenschiedsgericht" (private Court of Arbitration), in which cases between actors and managers are to be tried by delegates chosen from amongst both actors and managers. So peace and contentment reign in Austria, and the theatre there will have no cause to regret it.

In Germany there is still some bad feeling between the actors' and the managers' organisations, but no doubt the Austrian example will help to make better counsels

THE GERMAN STAGE.



TWO SCENES FROM "NIBELUNGEN," PART I.,

a tragedy by F. Hebbel, as given at the Leipzig Municipal Theatre under Geheimrat Max Mertens, 1901.

THE GERMAN STAGE.



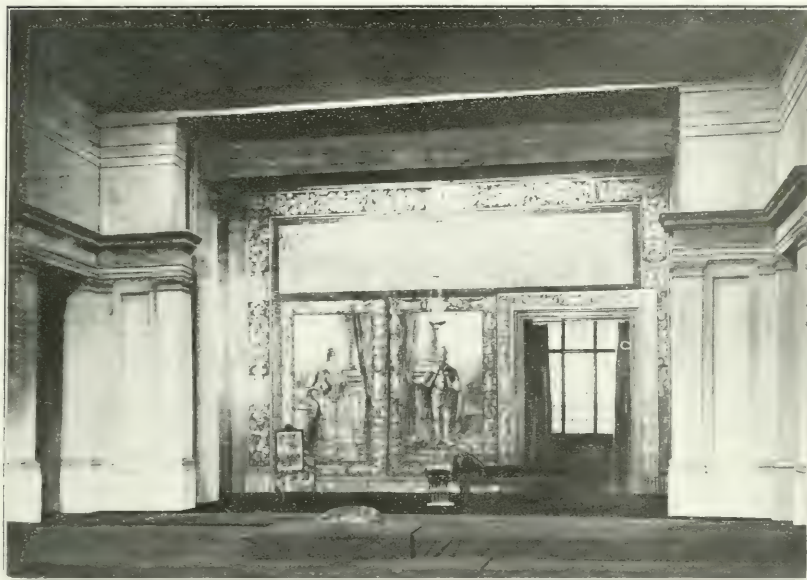
TWO SCENES FROM "NIBELUNGEN," PART II.,

a tragedy by F. Hebbel, as given at the Leipzig Municipal Theatre under Geheimrat Martenstein.

THE GERMAN STAGE.

TWO SCENES FROM "HAMLET,"

as given on the new Shakespeare stage—Professor Julius Klein at the Munich Royal Court Theatre.



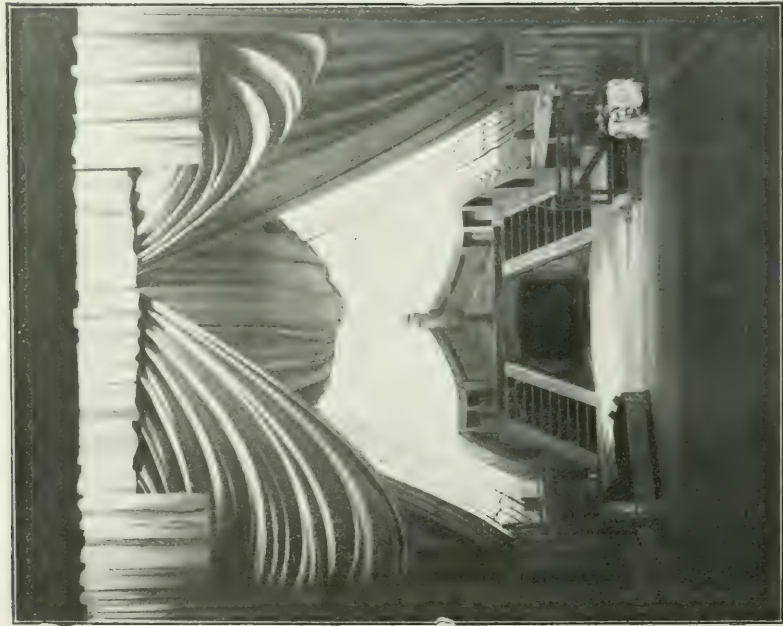
ACT III., SCENE IV.—THE QUEEN'S ROOM.



ACT IV., SCENE IV.—A PLAIN IN DENMARK.

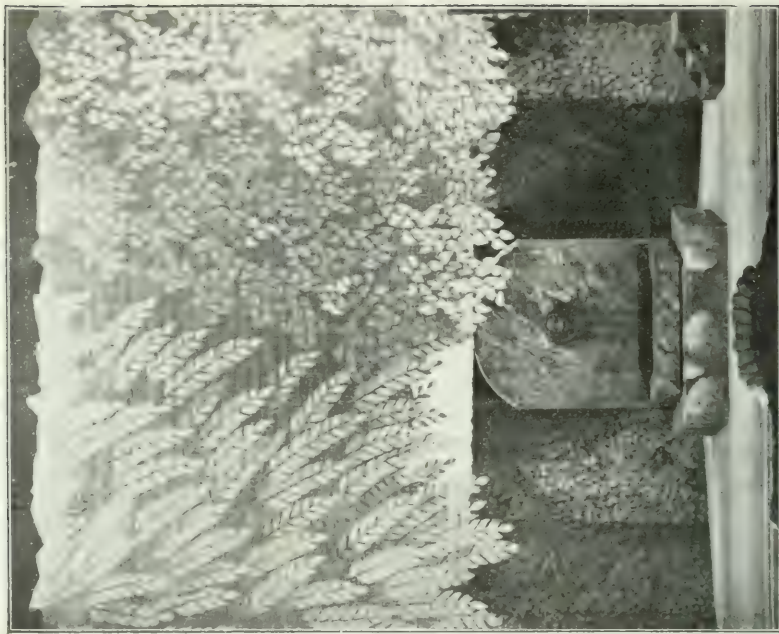
(Enter Fortinbras and Forces—a scene usually cut.)

THE GERMAN STAGE.



A SIMPLIFIED STAGING OF "TRISTAN AND
ISOLDE," ACT I,

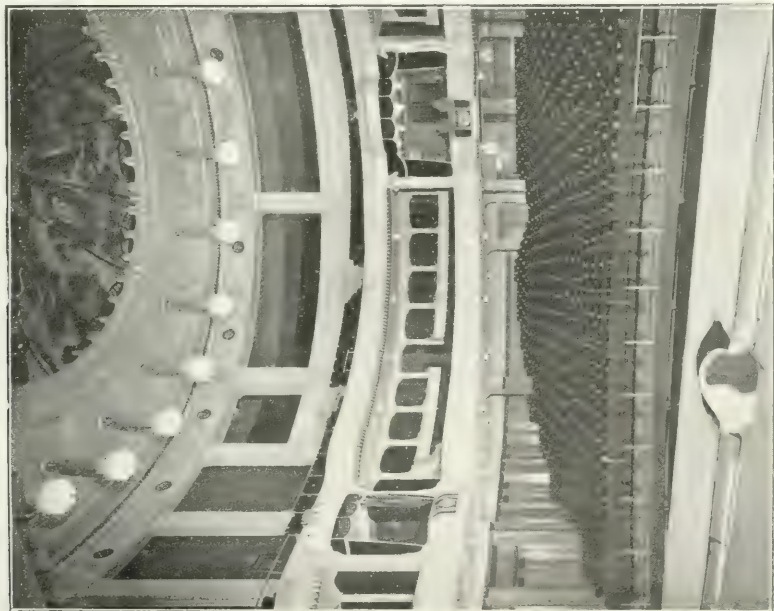
as given at the Munich Royal Court Opera House.
Designer and Producer, Professor W. Wick.



"PELLEAS AND MELISANDE,"
ACT II, SCENE I. (AT THE FOUNTAIN),

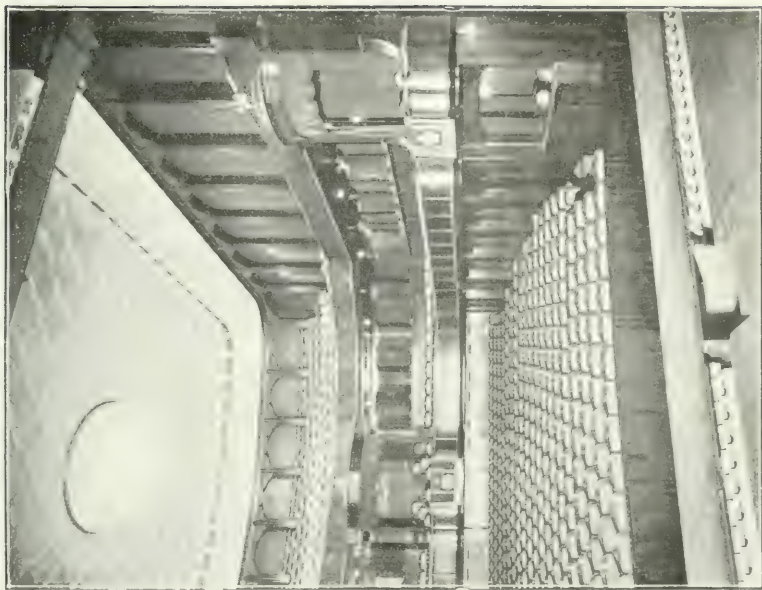
Opera by Debussy, as given at the Munich Royal Court Opera House.
Designer and Producer, Professor W. Wick.

THE GERMAN STAGE.



THE AUDITORIUM

viewed from the stage) of the larger house of the new double theatre (The Royal Court) in Stuttgart. It is built to seat 1,452 people.



THE AUDITORIUM

viewed from the stage) of the smaller house of the new double theatre (The Royal Court) in Stuttgart. It is built to seat 837 people.

THE GERMAN STAGE.



SCENE FROM THE PASTORAL PLAY, "SYLVIA,"

by Gellert, as given under Geheimrat Karl Zeiss at the Dresden Royal Court Theatre in 1911.

prevail there, too. One thing is certain, the German actors will not and cannot be satisfied with less than their Austrian colleagues have already gained.

Even the ballet dancers, whose payment is often very poor, have also quite recently formed themselves into a union which, while this is being written, has joined the German-Austrian Combine.

The much hoped-for and no less talked of Imperial Theatre Law in Germany seems to be coming along at last, and may be passed before the year 1913 is out. The draft of it has just been sent to the Association by the Government, in order to get their opinion. A good many points are touched upon in it to the advantage of the actors, but they themselves must still do the greater part of the uphill work, and there is every reason to believe that they will do so. Trade unionism, if one may use the term, may be an ugly word in the ears of many who think that Art (especially Art with a capital A!), and its followers should have nothing to do with such mean and worldly things, but all the same it is a splendid human education in many ways.

SOME INTERESTING LEGAL DECISIONS.

The German Actors' Association publishes regularly in its official organ "*Der Neue Weg*" a "black list," in which it gives the names of managers who are "financially unsound." In this way members of the Association are warned against taking engagements with these managers. A manager, whose name had appeared in the black list, took legal proceedings against the Association for having done him damage and injured his personal honour. The Court decided that the Association was entitled to publish the names of managers in that way if, as happened to be the case, the financial unsoundness of the manager in question could be proved. The Association, the Court ruled, only acted in the interests of its members by warning them against such managers.

The Court of Appeal for the Court of Commerce in Vienna decided last March (1912) against a clause in the contract which stipulated that the actor was to attend rehearsals before his engagement begins without any remuneration, the Court considering that this clause was entirely the result of the greater financial power and stronger position of the manager. This decision no doubt helped to make the Austrian managers agree to the actors' demand for payment for rehearsals before the beginning of the engagement, as stated in "*The Actors' Year*."

Decision as to the number of performances which an actor is legally compelled to give. The Court in Hamburg decided that special performances and matinées in cases where the latter had not been the custom when the contract between the actor and manager was concluded must be paid for extra. According to the ruling of the Court, a paragraph in the contract which compels the actor to attend every rehearsal put on, and also to play in every performance the manager likes to give, is not to be interpreted in such a way that the manager has the right to force his actors to play in as many performances as he chooses to give. The custom in force in the place in question is to be taken as standard in such cases.

Is a criticism of a performance a proof of its merit or demerit? The *Anstalt für Aufführungsrecht*, a large Berlin play-broking firm, took proceedings against a manager for not producing a play of theirs "with the proper care" according to the stipulation in the contract signed by him. In proof of this they quoted several newspaper criticisms, in one of which the following passage occurred: "Where one was supposed to shed tears, the fun on the stage was furious and irresistible." The Berlin Court refused to hear the case, ruling that it is questionable whether a newspaper critic is always the right man to give a judgment on a performance, as any one might write criticisms without having much literary knowledge or ability, and a newspaper is entirely free to engage as its critic a man who can in no wise claim to criticise plays and productions in the name of the public. The result of this ruling may perhaps be that the suggestion made by the local branch of the Actors' Association in Freiburg (reported in *THE STAGE* of January 4, 1912), that official certificates of efficiency should be issued to critics before they are allowed to exercise the calling of critic, will now be considered in wider circles, in spite of the ridicule cast on it by papers in Berlin and elsewhere. Or at least a certain standard of knowledge might be insisted upon; such a question, however, could only be approached in a spirit of broad-mindedness and discrimination.

OBITUARY.

Of the theatrical people who have left us this year, only three may be mentioned.

J. Ettlinger, the former president of the Neue Freie Volksbühne, Berlin (People's Stage Society), was a great organizer and indefatigable worker and enthusiast like the lamented Dr. Löwenfeld, late director and founder of the Schiller theater. Under him the Neue Freie Volksbühne reached a great height, not only in numbers.

Max Burckhart was the late director of the famous Burgtheater in Vienna, and although an outsider (he studied originally for the law) proved an excellent manager and a good friend to actors.

Finally, there is Dr. Otto Brahm, the famous director of the Lessing Theater. I should like to quote here a few words from the speech given at his grave by Gerhart Hauptmann, as they show best what he was to the German stage and what his loss means to it.

"I do not think that, in the history of the German Theatre, there has ever been such a combination of practical strength with ideal strength as his. He forced the theatre to become an earnest, living, and real Art. He brought Life and Stage together in a way that has never been done before."

SOME GERMAN THEATRICAL PUBLICATIONS.

There is no space this year to do more than mention a few very interesting books which appeared during 1912. Perhaps there may be an opportunity later on of referring to them again. They are :

Carl Hagemann, the former Intendant of the Mannheim National Theatre : "Die Kunst der scenischen Darstellung" (The Art of Scenic Production). Schuster and Loeffler, Berlin. 6s.

Dr. Charlotte Engel-Reimers : "Die Deutschen Bühnen und ihre Angehörigen; eine Untersuchung ihrer wirtschaftlichen Lage" (German Theatres and their Personnel; a treatise on their financial and social position). This is founded on statistics prepared by the German Actors' Association. Duncker and Humblot, Berlin. 15s.

Gustav Rickelt (a well-known German actor) : "Schauspieler und Direktoren" (Actors and Managers). Paul Langenscheidt, Berlin.

Max Reinhardt : Classical Works as produced by Max Reinhardt. With illustrations of some of the scenes. Five Shakespearean plays have appeared so far. Price of single volume, 1s. 6d.; cloth bound, 2s.

Anonymous : "Aus dem Tagebuche einer Deutschen Schauspielerin." This is a description of the position and temptations of German actresses in form of a novel, which created almost a furore in Germany. Robert Lutz, Stuttgart. 6s.

Neuer Theater Almanach : The old and trustworthy Year-Book of the German Actors' Association. It is a complete Directory of the German stage, and contains all the important theatrical news of the year.

Das Deutsche Theater Adressbuch : Edited by the German Theatre Directors' Society and published by Messrs. Oesterheid and Co. 3s. It contains the names of all the German theatres and their companies, besides other information.



THE DRAMA IN AMERICA.

By W. H. DENNY.

THE past year has not been quite a disappointment for either managers or public, and on the whole it may be regarded as a successful one, in spite of the overpowering effect of the Presidential election, which proved to be one of the bitterest on record, though at the beginning of the year the belief was expressed that it would be uninteresting, from the fact that it would be simply a walk-over for Roosevelt, an opinion which was not justified by the result.

The year opened with an unusual number of successes, still running, several of them having attracted great business for a considerable time.

At the Astor Theatre, "The Red Widow," a musical comedy by Channing Pollock and Rennold Wolf, was in full swing and attracting large audiences, and at the Belasco David Warfield was appearing in "The Return of Peter Grimm," a supernatural drama by David Belasco and Cecil De Mille, which had hit the taste of the public quite early in the season. "The Garden of Allah," too, at the Century Theatre, with Lewis Waller as the star, continued to draw big business, and continued to do so for the remainder of the season.

At the Comedy, "Buntz Pulls the Strings," which had been produced early in September, and scored an instantaneous success, attracted wonderful business at each performance, when the New Year was ushered in, and remained during the whole of the season, during the summer, and was only removed late in the autumn to make room for another success. The unusually long run was perhaps due to the extremely economical arrangements observed in the production, which enabled the management to play to a profit during the heat of the dog days. At the Cohan Theatre, "The Little Millionaire" continued to attract record business, although it was fifteen weeks' old.

At the Knickerbocker Theatre Otis Skinner saw the New Year in with crowded business, attracted by his successful production of "Kismet," while at the Lyric Henry W. Savage carried over from the old year "Little Boy Blue," which had proved one of his biggest successes of the season. This production was notable from the fact that the principal character was played by a young actress, Gertrude Ryan, who had only a few weeks before been a member of Mr. Savage's chorus, and who made one of the biggest acting successes of the season.

At the Playhouse "Bought and Paid For" still filled the house to its utmost capacity, remaining a veritable bonanza for William A. Brady, the producer, and George Broadhurst, the author, for the remainder of the season, remaining during the summer months, like "Buntz," only to be removed in the autumn to make room for another rousing success, "Little Women."

"The Woman," at the Republic Theatre, one of David Belasco's early season's production, as is usual with this manager's attractions, still remained in the bill when the New Year came in, and continued until late in the season, while George Arliss continued to present "Disraeli," which was produced by him under the management of the Lieblers.

At other theatres the luck was not quite so favourable, and no fewer than sixteen changes of bill took place during January, of which "Officer 666," a comedy by a new author, Augustus MacHugh, proved to be one of the most successful, remaining at the Gaiety, where it was produced by Messrs. Cohan and Harris, for the rest of the season and during the summer.

Another success was "Over the River," which Charles Dillingham presented at the Globe, with Eddie Foy as the star, being the first time this musical comedy actor had appeared under his management. This production was a musical version of "The Man from Mexico," which in its original dramatic form had been a vehicle for Willie Collier.

It was in January that John Cort, the well-known Western manager, made his first appearance in New York as a producing manager in the Eastern States. He presented a musical comedy adapted from the German by John L. Shine, with music by Heinrich Berte. It did not quite hit the mark, though it was sufficiently successful to warrant those interested in arranging a tour, which proved most satisfactory to all concerned.

At the Casino Winthrop Ames celebrated the New Year by presenting "Sumurun," which proved most successful for a few weeks, when it was removed to Chicago, where it failed most dismally, the same fate befalling it, to a minor degree, in Philadelphia, and in spite of the most energetic efforts to boom it the Reinhardt spectacle had to be catalogued among the failures of the season.

At the Thirty-ninth Street Theatre "A Butterfly on the Wheel," with Madge Titheradge in the principal character, proved one of the most successful productions of the month, and it remained for quite a long period as one of the principal attractions, later being sent on a tour, which has been eminently satisfactory.

An important alteration in the city ordinances was made in January, owing to the managers appealing against the order preventing people standing during the performance in the auditorium. The order was relaxed where sufficient room had been provided to enable free egress in case of panic. This relaxation of the ordinance meant considerable increase in the holding capacity of the theatres affected.

E. A. Sothern and Julia Marlowe were playing their usual season this month of Shakespearean plays, presenting "The Merchant of Venice." The production seemed to stir up feeling in the Jewish portion of the population of New York, who made certain representations to the authorities regarding what they deemed as somewhat of a libel on their race in presenting the part of Shylock. It was, however, rather uncertain as to whether they referred to the Bard or to the actor.

In February twelve changes of bill took place, five of them being the work of English dramatists, only one of which made anything of an impression on the public, the one being the Conyns Carr version of "Oliver Twist," for which a cast of stars was engaged. The four other British products which failed were "Lady Patricia," "Preserving Mr. Panmure," and "The Lady of Dreams," a poetical play by Rostand, which had been prepared for Mme. Simone by Louis N. Parker, and was speedily relegated to the storehouse, and "Lydia Gilmore," the work of Henry Arthur Jones.

It was a sincere pleasure to the playgoing portion of the public to hear at this period that Joe Weber and Lew Fields had once more been brought together, and a promise made that they would later in the season appear in an entertainment similar to that which used to be the delight of the patrons of their theatre seven or eight years ago, a promise which was fulfilled during the season. At the beginning of February Henry W. Savage took the important step of reducing the scale of charges for admission to the Lyric Theatre, where his "Little Boy Blue" was running, an example that was followed later by others, the experiment proving most advantageous.

In Pittsfield, Mass., a decisive move was made in February towards instituting a municipal theatre. Several of the leading members of the local council acquired the theatre, which they remodelled and refurbished up thoroughly, and took under their control.

An important incident this month was the creation of a federation of patrons of the drama, formed for the purpose of directing those who frequented theatres. The project was set on foot originally by persons who objected to many of the attractions sent round by the New York and other managers on the ground that they were not first class and in numerous instances banal, and frequently immoral. In the various cities committees were formed, the members of which undertook to report to their associates and lay members of the league the advisability or otherwise of patronising the plays which came under their ken. The scheme was accepted readily by thousands throughout the States, and it speedily grew into a most important organisation. Later another society was formed, headed by Sydney Rosenfeld, which was designated the National Federation of Playgoers' Clubs, which not only undertook to consider plays but also to produce them, so that the unknown author might stand a chance. Subsequently during the season the Federation produced one or two plays, but nothing which may be regarded as phenomenal. Later several of the most important managers joined the Federation.

This month Miss Horniman, of Manchester, brought her company to Canada, opening in "Candida." The ability of the members was admitted on all sides.

THE AMERICAN STAGE.



"THE DAUGHTER OF HEAVEN" AT THE CENTURY, NEW YORK.

The Garden of the Palace of Nanking.

THE AMERICAN STAGE.



"OLIVER TWIST" AT THE NEW AMSTERDAM, NEW YORK.

MR. DONALD VOYLES, MR. CHARLES FORD, MISS CONSTANT COLLIER, MR. N. F. GOODWIN, MISS MURIEL DODD, and MR. J. A. HARRISON.



"BROADWAY JONES" AT THE GEORGE M. COHAN THEATRE, NEW YORK.
Mr. JERRY J. COHAN, Miss HELEN F. COHAN, Mr. GEORGE M. COHAN, Miss MARY MURPHY, and Miss MARIE TANSCHILL.

A black and white photograph of a group of men in formal attire standing in a grand, ornate room. The men are dressed in suits and hats, and the room features high ceilings, large windows, and classical architectural details.

"OFFICER 666" AT THE GAIETY, NEW YORK.

THE AMERICAN STAGE.



'LITTLE WOMEN' AT THE PLAYHOUSE, NEW YORK.

"HAWTHORNE OF THE U.S.A." AT THE ASTOR, NEW YORK.

MR. FRED BLAND, MR. SAM B. HARDY, MR. DOUGLAS FAIRBANKS, and MR. MARTIN ALSON.

THE AMERICAN STAGE.



"OVER THE RIVER" AT THE GLOBE, NEW YORK.

The Cabaret Scene

THE AMERICAN STAGE.



"THE GREYHOUND" AT THE ASTOR, NEW YORK.

During March the number of productions dropped to ten, out of which but three stood the test, including "The Pigeon," by John Galsworthy, with which Winthrop Ames opened his Little Theatre; "The Rainbow," produced at the Liberty, in which a most remarkable performance of the heroine was given by Miss Ruth Chatterton, remarkable from the fact that she had previously had practically no experience. The third production which succeeded was "The Typhoon," which gave occasion to proceedings in the Courts.

In March Lewis Waller made the daring experiment of presenting "Monsieur Beaucaire," daring from the fact that it was originally played by the late Richard Mansfield, who created a furore in the character. The experiment, however, proved most satisfactory to all concerned, and Mr. Waller received the greatest praise from the critics.

It was in March that the late Henry B. Harris sailed on the trip which was to prove fatal, for he took passage a month later on the ill-fated "Titanic," and perished in her. His motive for sailing in her was to be present at the rehearsals of a new play, which he had hoped would be a great success, otherwise he had arranged to return later. His loss was regretted by all who knew him, since he had the reputation of being one of the most straightforward managers in America. The business matters connected with his theatres were subsequently undertaken by his father, William Harris, and his brother, in conjunction with Edgar Selwyn, who had departed with him on his holiday, but who decided to remain a few weeks longer abroad.

The moving picture business having arrived at such a pitch of popularity, the theatrical managers deemed it advisable to consider the matter as it affected them, and an Act was about to be considered, which, in their opinion, rendered the reproduction of their plays easier. They formed a mutual protective association, and sent a deputation to Washington to protest against the Townshend Bill, which would merely inflict a fine of \$100 for infringement of copyright.

In March also, David Belasco, in conjunction with William Elliot and Morris Gest, his two sons-in-law, entered the Vaudeville field with "Madame Butterfly" and later "The Drums of Oude," with which they achieved a great success. Daniel Frohman, too, decided to produce sketches in the vaudeville theatres, while his own theatre, the Lyceum, was given over to moving pictures, an indication of the deep hold this form of entertainment has made upon the public.

April saw a still farther reduction in the number of changes in the bills, but six taking place, none of which may be regarded as successes of the first magnitude, though "The Rose Maid," with Miss Adrienne Augarde ran for a respectable period.

Charles Hawtree arrived this month with a company for the purpose of presenting "Dear Old Charlie," which his brother William had already produced in Chicago under the title of "Dear Old Billy." The result of the visit may not be arranged in the catalogue of the principal hits of the season.

George Arliss, who was appearing in "Disraeli" at Wallack's Theatre, received the distinction of being invited to deliver an address on the drama at the New York Academy.

May saw but five productions, including "The Explorer," which Lewis Waller hoped would prove attractive, but the play was withdrawn after a short period. Two interesting revivals took place this month, one of which was the De Koven opera "Robin Hood," which proved a most gratifying success at the New Amsterdam Theatre. The other was a revival of the Gilbert and Sullivan Operas at the Casino, with so-called star casts. The result was beyond all expectation, and the vogue was so great, and the interest evinced so general, that a company were immediately formed and despatched at the end of the Casino season to San Francisco in a special train. Arrived at the coast, the company immediately proceeded to smash all records.

In May the Lambs opened their tour of public gambols at the Manhattan Theatre, which was packed from floor to ceiling. As a proof of the interest taken in this scheme, the Shepherd Joe Grismer "auctioned off" an autographed programme for \$675, or nearly £140.

June and July were absolutely bare of changes of bill, and most of the legitimate theatres were dark, the managers having taken their departure for Europe, where they proceeded to search for material for their next seasons.

It was at this inopportune time that the musicians pushed forward their claims for increased pay and allowances, which were promptly refused by the managers remaining in New York, and subsequent consultations resulted in the giving way

to the demands to a certain extent, but a determination on the part of the theatre owners and producers to dispense with music wherever possible. During a strike in connection with the movement it was demonstrated to the satisfaction of the managers that the full orchestra was not an absolute necessity, while a new invention, the Unit Orchestra, was brought forward, which could be manipulated by one individual, as a substitute for the expensive orchestra. The invention gave a certain amount of satisfaction, but subsequent experience proved that it scarcely came up to the standard required.

Some idea of the push of the American may be gathered from an incident which occurred during the hot month of July. A Miss Marjorie Rambau hearing in San Francisco that Henry W. Savage wanted someone for the part of "Everywoman," she took the Overland Express, arriving in New York a week later, read the part to the manager, signed the contract, and departed the next day for the Coast to take up her interrupted duties in a stock company.

A victory was gained in Louisiana, by those who desire children in plays, by a law being passed in the Legislature permitting children of tender years to take part in theatrical performances under certain restrictions. In California a partial success was gained, since it was allowed that the local laws did not affect children of non residents, which will enable managers of touring companies to present their plays which include child characters.

The season opened early in August, during which month ten new attractions were submitted, of which "The Merry Countess," a version of the old Strauss operette, "Der Fledermaus," prepared by Gladys Unger, and known in London under the title of "The Night Birds," achieved, perhaps, the greatest success at the Casino, while "Ready Money" at the Maxine Elliott also scored, after having achieved a great success in Chicago. The Hippodrome, too, opened its doors for the season with "Under Many Flags," presenting scenes in all parts of the world on a scale of magnificence which all agreed surpassed those submitted in former seasons.

Just prior to the opening of the season David Belasco issued a pronouncement to the effect that he would for the future discard wall advertisements and use only the newspapers, since the wholesale adoption of the picture poster by commercial firms rendered the theatrical posters almost useless.

About this time, too, John Cort arrived from the West, having completed arrangements for a chain of theatres to the Coast, and plans for building one in Boston in addition to the one already preparing in New York.

Trouble, too, appeared to be brewing with the stage hands, who, unlike the musicians, waited until a fitting opportunity to press their claims, which were granted, with little abatement, by the managers, who realised that the beginning of a season was not the time to quarrel with their staff.

One Abraham Goldknopf claiming that David Belasco had infringed upon his copyright, by conveying certain scenes and incidents from his piece, "Tainted Philanthropy," into "The Woman," the manager arranged for two complete performances to take place before the judge. The promised double performance took place early in December, and adequately demonstrated to those present that Mr. Belasco was innocent of purloining anything from Mr. Goldknopf's play. It also showed the latter as being unsuitable for stage production.

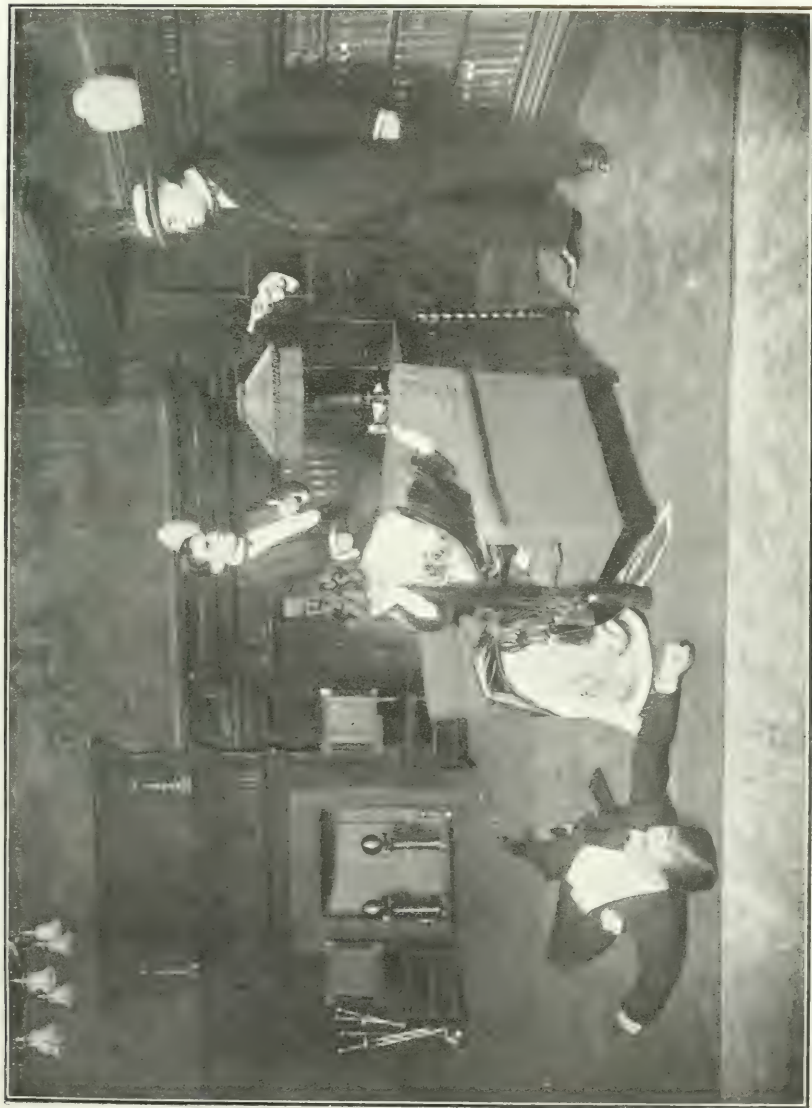
A dearth of chorus girls was most noticeable at the beginning of the season, the number of new musical productions quickly exhausting the normal supply, so that salaries for this class of employment went up considerably.

Although the most severe measures apparently had been taken during the past season against ticket speculators, the pest was early in evidence so soon as any attraction proved to be successful, and the public were robbed during August as shamefacedly as ever.

In September the record number of twenty productions took place, of which "Broadway Jones" at the Cohan, "Fanny's First Play" at the Comedy, "The Governor's Lady" at the Republic, "Milestones" at the Liberty, and "Oh! Oh! Delphine" at the New Amsterdam may be recorded as first-class.

"Milestones" and "Fanny's First Play" particularly hit the public taste, the satire of the Shaw play arousing much amusement, while the tender and absorbing interest of "Milestones" made an instantaneous appeal to the public.

"Oh! Oh! Delphine" proved to be, perhaps, the biggest success in the way of musical comedy that Klaw and Erlanger have ever put before the public, and the demand for the music, which is by Ivan Caryll, has exceeded all records for musical plays in the United States.



"WITHIN THE LAW" AT THE ELTING, NEW YORK.

Mr. KENNETH HILL, Miss JANE COWLE, Mr. ODELL CALDWELL, and Mr. MURDOX TAYLOR.

THE AMERICAN STAGE.



A STRIKING PICTURE OF MISS MARIE DORO AND MR. LYN
HARDING AS OLIVER AND BILL SIKES IN "OLIVER TWIST,"
at the New Amsterdam, New York.

THE AMERICAN STAGE.



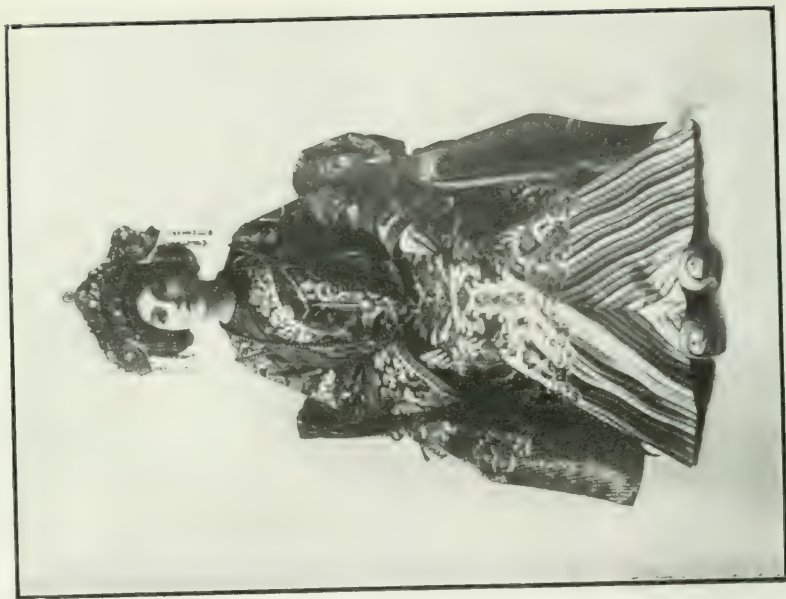
MISS EDITH TALIAFERRO,

who was seen in "Rebecca of Sunnybrook Farm," produced in London, at the Globe, in September.

THE AMERICAN STAGE.



Mr. BASTI, GILL as the Emperor of China.



"THE DAUGHTER OF HEAVEN" AT THE CENTURY, NEW YORK.
Miss VIOA ALLEN as the Empress.

THE AMERICAN STAGE.



“OH! OH! DELPHINE” AT THE KNICKERBOCKER, NEW YORK.
 MR. FRANK McINTYRE and MISS MILDRED MANNING.



“OH! OH! DELPHINE” AT THE KNICKERBOCKER, NEW YORK.
 MR. SCOTT WELSH and the Models.

THE AMERICAN STAGE.



MISS ALICE BRADY
in "Little Women," at the Playhouse, New York.



MISS FLORENCE NASH
in "Within the Law," at the Eltinge Theatre, New York.



MISS GRACE EDMOND

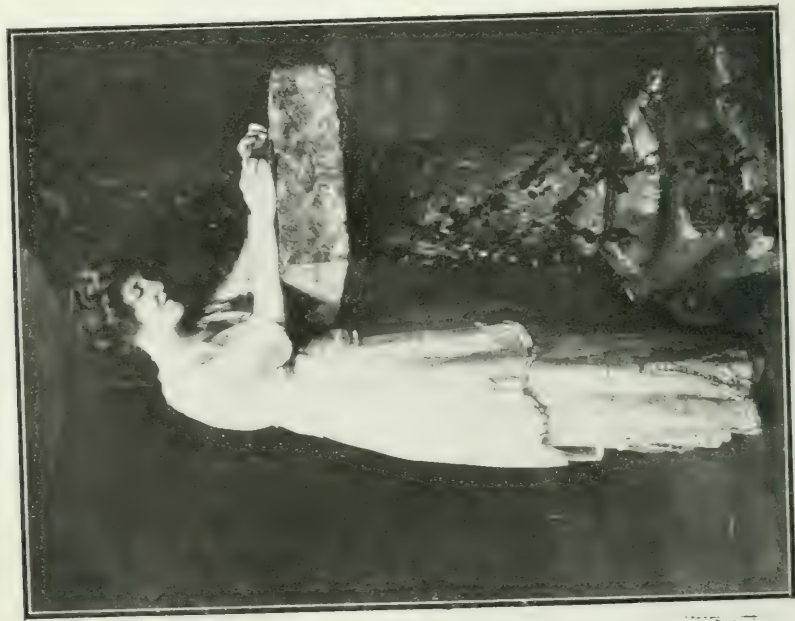
as Delphine in "Oh! Oh! Delphine" at the Knickerbocker,
New York.



MISS JANE COWL

in "Within the Law" at the Eltinge Theatre, New York.

THE AMERICAN STAGE.



MISS IRENE FENWICK
in "Hawthorne of the U.S.A." at the Astor, New York.



MR. EDDIE FAY
in "Over the River" at the Gladiolus, New York.

"The Whip" was promised for an early date, but several unavoidable adjournments occurred. It was eventually produced about the middle of November, and made a great and instantaneous hit.

As an instance of the success which attends stock companies in this country, it may be mentioned that the lease of the Castle Square Theatre, in Boston, expiring this September, John Craig renewed it for a further period of six years, he having accumulated quite a respectable-sized fortune during the last few seasons.

This month William A. Brady announced his intention of getting round the city ordinance forbidding Sunday performances by organising a club, whose aim would be to promote the representation of plays on Sunday. The police took a hand in the discussion, claiming that the club members would only be the public in a modified form, and the scheme was abandoned.

During October the fatal thirteen was the number of productions, of which "The Affairs of Anatol," the opening bill of the Little Theatre, and "Little Women," which supplanted "Bought and Paid For" at the Playhouse, may be placed in the category of successful plays, the latter particularly.

In connection with "Little Women" there is a tragedy somewhat resembling that connected with the production of "Everywoman," when Walter Browne died on the morning of the production of his play. "Little Women" had been adapted by Miss Marion Forrest from the stories by Louisa M. Alcott, and the piece had been accepted by Miss Jessie Bonstelle, who manages a stock company most successfully in Buffalo during the off season. During the final rehearsals of the piece on the road early in the season she received the news of the serious illness of her husband, with the result that she had to leave the rehearsals in other hands while she returned home, only to receive the news of the great success of the play as she sat by the side of her dying husband. "The Daughter of Heaven" also proved successful.

In October Messrs. Klaw and Erlanger initiated a system similar to that obtaining in London, where the libraries take a deal in seats for successful plays, in an attempt to counteract the effects of the ticket speculators, who again came into great prominence on the sidewalk outside theatres running popular attractions.

About the middle of the month the officers of the Actors' Fund decided to remove from the quarters in the Gaiety Theatre Building to more commodious premises in the Long Acre Building.

An old landmark in the theatrical world disappeared in the razing of Miner's Bowery Theatre, which had been in operation since 1872.

During November twelve productions were submitted, the most successful of which was "The Yellow Jacket," an adaptation of several Chinese plays, by G. C. Hazelton and Harry Benrimo. The production was noticeable for its primitive mounting and the curious method of procedure, the intervention of the property man and his assistants during the progress of the play arousing much interesting merriment.

Another success was that of Mme. Nazimova in "Bella Donna," which was presented by Charles Frohman at the Empire, and aroused much public attention owing to the deeply interesting study the Russian actress had made of the character.

At the Gaiety, too, a success was scored by "C.O.D.," a farce by Frederic Chapin, produced by Messrs. Cohan and Harris.

"Julius Cæsar," also at the Lyric, as presented by William Faversham, achieved success, as did also a fairy play adapted by Jessie Braham White from the Grimm fairy tales, entitled "Snow White and the Seven Dwarfs," produced at the Little Theatre, and intended for matinées.

Annie Russell this month opened her season of old English comedies at the Thirty-ninth Street Theatre, owing to the Princess's, which is building for her, not being ready. Her opening bill was "She Stoops to Conquer," with George Giddens as Tony, and Fred Permain as Old Harcastle, and herself in the character of Kate. The première was attended by members of New York fashionable circles, and the result warranted the belief that the experiment will prove a most gratifying success.

PROGRESS IN AUSTRALIA.

BY EARDLEY TURNER.

I SHOULD be justified, I think, in using Dominie Sampson's somewhat over-worked exclamation "Prodeegious!" when, glancing back over the four years I have spent on the Australian stage, I attempted to describe in one word the advance in every grade of theatrical business in the colonies during that short period. "Prodeegious," indeed! On every hand one notes progress and attendant prosperity. Turn to the Saturday morning issue of the daily newspaper in any big city of Australia nowadays. Where a year or two back a few lines sufficed to give the reader information regarding current entertainments, it is no uncommon thing now to find a column or a column and a-half devoted to "Amusements." It is a case of the appetite growing by what it feeds on. New theatres are springing up; more are projected. New managements have come into existence, and are thriving. Actors of all classes, in spite of the intermittent wailings of the obscure native-born, have little difficulty in obtaining almost constant employment. In fact, to put the matter shortly, the country having happily enjoyed most prosperous seasons of late, things theatrical have shared in that prosperity, and have "boomed" all along the line. Some there are who shake their heads and predict a slump soon. I feel it difficult to share their pessimism.

English visiting "stars" have frequently expressed their surprise at the big money that can be taken at all kinds of entertainment in Australia—a country with a total population of but four and a-half millions! But then, to paraphrase Carlyle, the four and a-half millions are "mostly playgoers," and they seemingly will pay any price in reason for a big attraction. Ordinary theatre prices, by the way, have been raised of late by the premier proprietors, and it may be interesting to quote the charges of admission for big attractions: Dress circle and reserved stalls, 7s. 6d.; stalls, 4s.; gallery, 2s.

VARIETY COMPETITION.

Among such an amusement-loving community, therefore, it is hardly surprising to find that during the last three or four years three new, important theatrical firms have been successfully launched, and goodness knows how many picture-show proprietorships—all making small fortunes. Then, again, the music-hall business has grown enormously of late. Since the death of Mr. Harry Rickards (the father of the modern vaudeville entertainment in these parts) there has been a lively competition amongst several managements in this lucrative branch of amusement, with the result that in these days the public of each large city of the Commonwealth have a choice of at least two well-conducted and up-to-date music halls, the programmes of which are made up, with regard to the majority of turns, by artists brought from England or America.

Casual mention may be made here, leaving details to be dealt with later on in this article, of the excellent results achieved by the Repertory Theatre movement, inaugurated first of all in Adelaide (as befits the "City of Culture," the name given to it by Mr. Foster Fraser, and which still sticks), and extended nowadays to Melbourne and Sydney. Surely here are signs sufficient of progress!

When Mr. Bland Holt retired from the cares of management—with a snug little fortune, it is said—he left no successor. There was not a theatrical firm in Australia to stage Drury Lane drama and high-class melodrama generally on the lavish scale he produced it. J. C. Williamson, Limited, were content to let Mr. Holt have the monopoly in purveying that class of goods, and Mr. William Anderson's friendly rivalry never became sufficiently formidable to harm the popular "Bland-Holt Company," or oust it from premier position. True it is

that the J. C. Williamson firm suddenly returned to the melodrama business (and with excellent results) when they produced "The Whip" in 1910-11, bringing out the principal members of the cast from England, and at the time of writing the firm's big production of another Drury Lane drama, "Ben Hur," is running to great business; but, as I have said, no successor to Bland Holt appeared or seemed likely to appear on the theatrical horizon.

THE MARLOW MANAGEMENT.

Four years ago the name of George Marlow, theatrical manager and lessee, was unknown in Australia. To-day his firm—now a limited company, of which Mr. Marlow is governing director—controls first-class theatres in Sydney and Melbourne, at which are to be found (as the jocular "Bulletin" puts it) popular Marlowdrama companies. At the same time a couple at least of the new firm's drama combinations are on tour. George Marlow has come to be recognised as the legitimate successor to Bland Holt. Indeed, he has leased many of the plays of the Holt repertory, and has already produced on a big scale, at his Adelphi Theatre in Sydney, the Drury Lane successes, "Sins of Society" and "Marriages of May-fair." His co-director, Mr. George Willoughby, has been a familiar figure in theatrical circles, both as actor and manager, in Australia for many a year. In turn partner with Mr. Charles Arnold (the late), Mr. Hugh J. Ward (now a managing director of J. C. Williamson, Limited), and Messrs. Clarke and Meynell, he has played in and produced almost every conceivable class of piece out here. Under such auspices the firm of George Marlow, Limited, should go far.

Their Adelphi theatre in Sydney is the latest addition to the already formidable list of playhouses in that thriving and go-ahead New South Wales capital. It is a commodious and up-to-date building, and claims to be the largest theatre in Australasia. Its imposing frontage is situated in Haymarket, and quite close to the Central railway station. It seats just on 3,000 people, the stalls alone accommodating 900, and all tip-up seats. Popular prices rule. The Adelphi is the Marlow firm's headquarters. Their other theatre is the Princess' in Melbourne, the lease of which was acquired when the J. C. W. firm relinquished it.

PLIMMER AND DENNISTON.

Another new management—now in its third year—is that of Plimmer and Denniston (Messrs. Harry Plimmer and Reynolds Denniston, with Mr. Allan Hamilton as general director). These new proprietors have not as yet any "local habitation" of their own—leasing a theatre for the season in each town they visit—but doubtless a continuation of their present success will embolden them to start building. Their policy is the production of the best available comedies, and they are apparently ambitious of reviving the glories of the old Brough-Boucicault days out here—days always affectionately remembered by Australian theatre-goers. Their company—at the head of whom is that fine artist Mr. George S. Titheradge—have already won golden opinions (not to mention golden receipts) in such plays as "Nobody's Daughter," "Inconstant George," and revivals of the old-time favourites, "The Second Mrs. Tanqueray" and "The Village Priest." It is worthy of note that, with the exception of Mr. Titheradge, the members of the Plimmer-Denniston company are all colonial actors.

ANOTHER NEW MANAGEMENT.

The remaining new management to be noticed—as it is also the most recent—is the Bert Bailey Company, run by Messrs. Bert Bailey and Edmund Duggan, their business manager being Mr. Julius Grant. These three gentlemen were all connected for many years with Mr. William Anderson's companies. Like Messrs. Plimmer and Denniston, Messrs. Bailey and Duggan were actors. Only concluding their long engagement with Mr. Anderson about a twelvemonth ago, their success in management has been instantaneous and remarkable. As dramatic authors they were already favourably known—a play of theirs, full of "local colour" and interest, called "The Squatter's Daughter," was the "hit" that first brought them into prominence—and now they have to be congratulated on having "struck it" at the outset of their managerial career with another "local" play. This piece is a stage adaptation of a well-known and long-popular Australian book called "On Our Selection," written by an author whose pen name is "Steele Rudd." It is a pronounced success, and will bring the lucky managers and dramatists much good Australian gold. This company also is "all colonial" through and through, management, cast, and plays being "made in Australia."

CHANGES IN THE MUSIC HALL WORLD.

Turning to the music hall, it is interesting to note the great changes in that branch of entertainment that the last year or two have brought about and the strides in popularity these changes betoken. About eighteen months ago a new company was floated called Brennan's Amphitheatres, Limited, the promoter, Mr. James Brennan, an Australian, being the proprietor of vaudeville theatres in all the large centres. Previous to the forming of the company the majority of the artists playing the Brennan circuit were Australian performers, but afterwards—the director following the example of the Rickard's management—English and American stars were imported. After a few months the scheme was further extended by the Messrs. Fuller (a well-known and highly respected New Zealand firm, of vaudeville and "pictures" fame) amalgamating with the new company, the general manager of the combine being Mr. Ben Fuller. Music-hall artists can now do a complete tour of Australia and New Zealand under the one management—a thing impossible before. The advantage to the public is obvious, and by all accounts music-hall frequenters are greatly appreciative of the change.

A change also in the proprietorship of the rival group of variety theatres run for many years by Mr. Harry Rickards has, consequent on Mr. Rickard's death, eventuated during the past few months. This business has been purchased for a large sum by the well-known boxing promoter, Mr. Hugh D. McIntosh, a Sydney man, still on the right side of forty, who has made a name and much money for himself in many and diverse enterprises. Like Alexander, Mr. McIntosh sighs (if such a cheery optimist can ever be said to sigh) for more worlds to conquer; and, with his world-wide knowledge of entertainments in general, the new proprietor may be relied on to give a good account of his management of the well-established variety houses. I for one shall not be surprised if Mr. "Huge Deal McIntosh" (once more to quote the ever-ready "Bulletin") makes some startling engagements for his halls in the near future. He is not one to consider the expense of an attraction if he wishes to place it before the Australian public. Before leaving the subject I may mention—I am not sure whether the fact is generally known in England—that neither drinking nor smoking is allowed in the music halls of the Southern Hemisphere. The entertainment is "the thing" solely and wholly. With such energetic catering all round, what wonder the vaudeville business progresses! And it is yet, I consider, only in its infancy.

THE REPERTORY MOVEMENT.

The before-mentioned Repertory movement is a very interesting experiment, which does much to assist in the progress of the theatre proper in these parts. It might have been thought that Australian taste hardly lay in the direction of the plays which Repertory theatres, stage societies, and kindred organisations in other and older parts of the world take joy in producing. But it has been proved that there is a steadily increasing public (it is admittedly small at present) for the thoughtful literary drama out here. Among the cities which have shown appreciation of this intellectual enterprise Melbourne is most highly favoured in having a clever actor and keen enthusiast in Mr. Gregan McMahon (long a member of the J. C. W. companies) at the head of affairs. Under his direction the Repertory theatre has done most valuable work, which should accomplish much in regard to raising the standard of public taste, and at times (when, for instance, such productions as "The Blue Bird" have to be written down failures) one can but feel that is "a consummation devoutly to be wished." The Melbourne Repertory Theatre was organised early in 1911, and since its inception has staged nearly a score of plays—a splendid record, considering that its "seasons" last no longer than four or five nights at a time a few months apart. Many of the pieces are what may be termed the "stock" plays of the Repertory theatres in England. The best-known works of Bernard Shaw, Granville Barker, Arnold Bennett, John Galsworthy, and Ibsen, Hauptmann, and Tchekhov being drawn upon. Other pieces have been first productions of works of budding Australian playwrights, and here is what strikes one as being by far the most interesting and valuable part of the scheme—the chance thus afforded to local writers. It has been a constant reproach that this vast continent has no dramatic literature of its own—that practically all its plays have to be imported. The Melbourne society offers an opening to the native dramatist, and I think will most probably succeed in bringing into the limelight one at least of that hitherto rare species. Already four short plays of promise by Australian authors have been staged. One of these was most

highly thought of by all who saw it—a realistic and truthful sketch of bush life in the back blocks, entitled “Dead Timber,” by Mr. Louis Esson, a travelled Australian, by profession a journalist, who has written for most papers here, and has also, during a short visit to London, contributed some Australian articles to the “Pall Mall Gazette.” This author followed up his success in “Dead Timber” recently with a larger and more ambitious effort—a four-act comedy—to which he gave the title (utilising the phrase ever on the lips of the procrastinating politician of these parts) “The Time is not Yet Ripe!” Without pretending to be a prophet, I should not be astonished if Mr. Esson makes a successful appeal to an English audience one of these days. Of the little group of Australian literary men who have had plays produced (as distinguished from the many rough-and-ready craftsmen in this country, who, I admit, can nail up a melodrama quite as well as it can be done anywhere) Mr. Louis Esson stands out by himself. He has the sincere feeling for drama, the sensitive touch, combined with the gifts of characterisation and a natural style in his dialogue. He is, in short, to my mind, the long-looked-for Australian playwright, and it is to the credit of the Melbourne Repertory Theatre and its director, Mr. McMahon, that his work has not been allowed to go undiscovered and unproduced.

THE WILLIAMSON MANAGEMENT.

Returning for a moment to the question of public taste, the education of the playgoer in that regard has certainly not been neglected during the last eighteen months. Australia has been toured during that short period by the following “star” attractions, all managed by the ever-energetic J. C. Williamson firm:—Mr. H. B. Irving, Mr. Oscar Ashe (who is still here), Miss Ethel Irving, and two grand opera companies—those of Mme. Melba and Mr. Thomas Quinlan. Truly an embarrassment of riches! Theatre-goers, it must be confessed, rising grandly to the occasion, have given each high-class company abundant evidence of their appreciation. They have thronged to one and all of the productions—at raised prices in most cases—and the entertainment provided them must surely have its effect. “We needs must love the highest when we see it,” and Antipodean playgoers—as keenly alive to a good thing as any in the world—may be confidently relied upon in the future to encourage the best in the way of plays and acting that is put before them. All of which makes for progress. In the meantime, the great majority continue to affect the “lighter vein” in drama and musical comedy, and therein they are, I suppose, little different from theatre supporters in other parts of the world. “A good laugh” and “A good cry” are still all potent attractions, and the demand must be supplied. To give an idea of the magnitude of the Messrs. J. C. Williamson operations in their constant endeavour to supply “the goods” here is a list of the firm’s productions, which—in addition to the big combinations brought out complete from Europe and already named—have all been staged by their own companies during the period mentioned:—“The Speckled Band,” “Alias Jimmy Valentine,” “The House of Temperley,” “Everywoman,” “Passers By,” “The Woman,” “Ben Hur” (still running), “The Girl in the Train,” “Nightbirds,” “The Quaker Girl,” and revivals of “Floradora,” “The Chocolate Soldier,” and “Dorothy.” To this must be added the annual pantomime (which is a daily pantomime in Australia, for it runs here all the year round), and (yet another section of playgoers having to be catered for) the new J. C. W. American Comedy Company, playing “Get-Rich-Quick Wallingford” (a record hit for this class of piece) and “Excuse Me.” The big firm is never idle. As soon as a new production is launched another has to be got ready, for if one piece is not a “boom” another must take its place—mediocre successes do not pay. For the equipment of their many companies the Williamson management must obviously employ hundreds of actors. Many of these performers are (like myself) imported, but a very great number are native-born histrions—in fact, the majority are.

AN “ACTORS’ UNION” MOVEMENT.

Such being the fact (and in addition I have already named two out of many companies that are made up entirely of Australasian artists), it seems curious that a movement should have been inaugurated among a certain section of colonial actors—a section which, I understand, could not by any stretch of imagination be classed as representative of local talent—to attempt primarily to do away with the system of bringing artists out from England or elsewhere for special engage-

THE AUSTRALIAN STAGE.



Kerry & Co., Sydney

SCENE FROM "THE QUAKER GIRL."

An example of the completeness of a J. C. Williamson production.

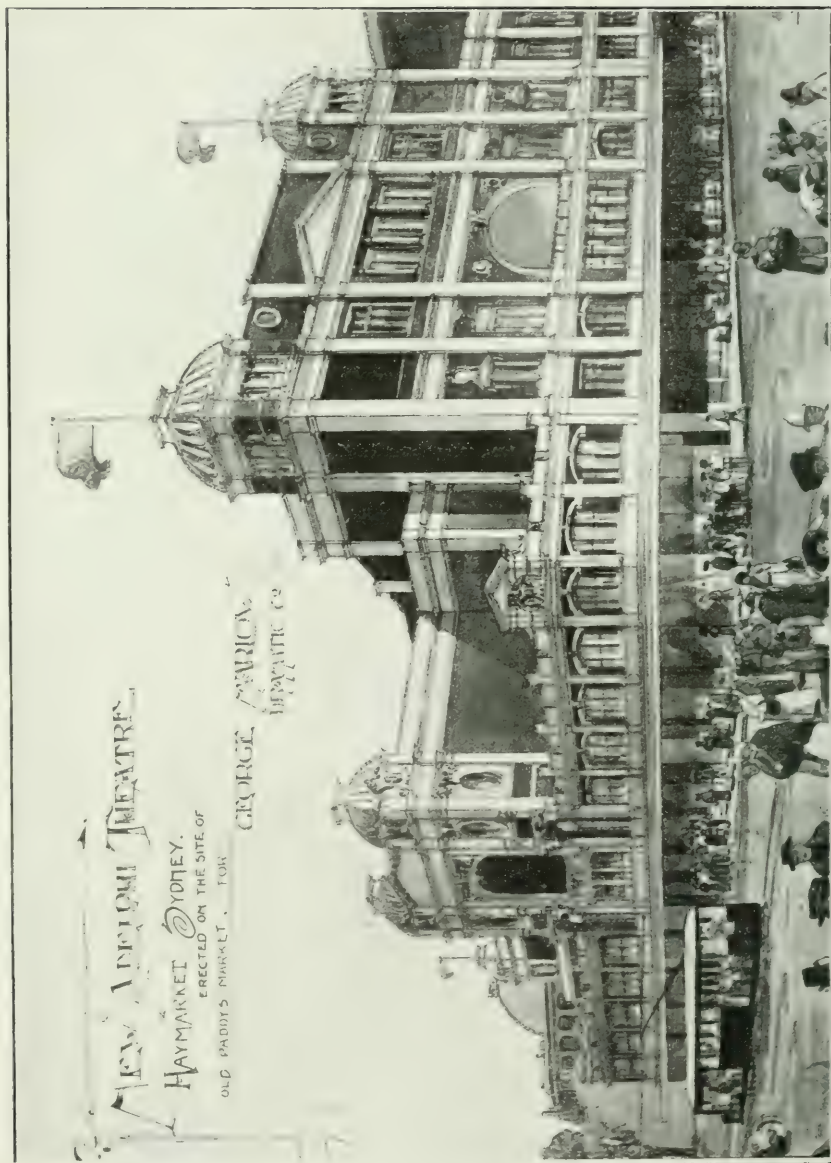
THE AUSTRALIAN STAGE.



Talbot, Melbourne

"EVERYWOMAN." THE STREET SCENE: BROADWAY ON A WINTER'S NIGHT.

THE AUSTRALIAN STAGE.



NEW AMPHITHEATRE

HAYMARKET SYDNEY.

ERECTED ON THE SITE OF
OLD PADDY'S MARKET. FOR

GEORGE PARRISON
MANAGER

ADELPHI THEATRE, SYDNEY.

Stuart Studios, Sydney

THE AUSTRALIAN STAGE.



Mr. Mills.

THE REPERTORY THEATRE.

Mr. GEORGE McMAHON, director of the Melbourne Society, as Uncle
Brendan in Ibsen's "Rosmersholm."



Geo. Mills.

Mr. Geo. Mills, an Australian dramatist who has been successful in
plays produced successfully by the Society.

THE AUSTRALIAN STAGE.



"EVERYWOMAN."

MISS HILDA SHONG as Everywoman and MR. EARLE F. TUNER as Nobody.

Tulna



"THE QUAKER GIRL."

MISS IVY SCHILLING, a clever young Australian dancer, and MR. LESLIE HOLLAND as Tony Chitto.

Man & M. Moore, Sydney

ments. A so-called Actors' Union was formed by these malcontents, and, allied with the Trades Hall, their object was to coerce managers into giving engagements to none but Australians and members of the Union. Further, a boycott was recommended of all non-unionist entertainments in the following terms (I quote from a circular sent out to all the Labour bodies in the State of New South Wales in the early part of 1912 and signed by the secretary):—"It has, therefore, been decided to write to the organisations in those towns in which there are strong societies representative of Australian sentiment and of union principle, in order that some assistance may be secured by a strong attitude being adopted towards non-union theatrical companies." This state of things was, of course, "most intolerable and not to be endured," and the managers (the J. C. W. firm at their head) have taken steps to have the registration of the body cancelled. Litigation will no doubt follow. The lawyers will benefit; certainly no body else. Actors have a perfect right to combine—no one will deny that—but in this country, where their calling is practised, I am bold enough to say, under the easiest conditions in the world, the reason for their action in the present connection seems hardly adequate or convincing. But I hasten to once more state that I am one of the hated "importations," and for that reason slightly biased. It is not surprising in the circumstances to hear rumours of a big managerial counter-move—something in the nature of a general association of Australasian managers. So much for the Union and the good it has done! As is pretty generally known, the two big firms out here—those of Messrs. Williamson and Messrs. Clarke and Meynell—had already amalgamated a year ago, and now in self-protection all the principal managements will be still further linked up, ready to combat any outside combination. With what result to the actor, who shall say? I personally notice very little difference in the conditions under which I work for the new J. C. W. firm as compared with the old.

But, of course, there is no denying the fact that J. C. W., Limited (the managing directors being Mr. Williamson, Mr. George Tallis, Mr. Hugh J. Ward, and Mr. Clyde Meynell) are a monopoly, strong enough to resist successfully anything in the nature of an unreasonable or exorbitant demand.

PICTURES.

Business theatrical in Australia meanwhile (as I have shown) continues in a flourishing condition. I have made only passing mention of the picture-show industry. Except for the fact that many local actors find employment in the productions of Australian-made films (many of which are excellent) the subject hardly comes within the scope of this article. But one cannot escape the inevitable, and "pictures" nowadays are inevitable, seemingly. "Palaces" and theatres for their exploitation have sprung up in every quarter of any city of importance in Australia, and the end is not yet in sight. Many an old actor probably wishes it was. In this connection, and by way of taking leave of the subject, may I be pardoned for quoting a few lines of verse of my own which appeared in the "Bulletin" some time ago?

THE HAS-BEEN.

The Has-Been sat in the Domain,
His hoary tresses shaking;
"Never," sighed he, "a screw again
It's likely I'll be taking;
My voice is hushed; dumb shows are what
The public pays to see now—
Insensate lot! No one a jot
Cares what becomes of *me* now!

"The companies in which I starred
Are years ago disbanded;
The theatres where 'stiffs' worked hard
Are *now* worked single-handed.
One cinematograph machine,
With films blurred and unsteady;
One large-sized screen—no painted scene—
And then the show is ready!

" Poor Drama's dead! The critics who
You'd think would all regret her!
By gad, seem to support the view,
That picture shows are better!
Of shaky, jumpy actors they
Would write most scathing strictures;
But I will lay no word they say
Against the jumpy pictures."

But, this serio-comic view apart, what of the future? Well, with new theatres (two more are in course of construction in Sydney at the present time), new managements, and newly discovered authors of its own, Australia should loom larger in theatrical matters than ever before, and further progress may be easily looked for. That is my firm opinion, and I have known the country and watched the situation carefully for nigh on a full decade.



THEATRE DESIGN AND CONSTRUCTION.

BY ERNEST RUNTZ, F.R.I.B.A., F.S.I.

THE play is the thing—granted, but who will deny that a good play seems more brilliant, and an indifferent drama less tiresome, if produced within surroundings making wholly for the physical and mental comfort of the audience, players, and employees. It is the architect's province to design such a setting, and solve what in most instances is a very difficult problem (bearing in mind the conditions and restrictions imposed by the authorities and the many and varied requirements essential to success) both before and behind the curtain. It is impossible in the short space available to give a full treatise upon this important branch of the architectural profession, and one can only touch upon the most salient features in connection with theatre buildings, essential though they are, which warrant the large expenditure involved in their erection. To begin with, in London we are faced with perhaps the most perfect set of theatre regulations extant; there are, and always will be in official documents of this description, flaws and incongruities, but there can always be a saving clause for the admission of modifications in any or all of them, and this to an extent is the case with the rules and regulations issued by the London County Council in regard to theatre buildings.

THE SITE.

The ideal site for a theatre is, of course, an isolated one, but we can dismiss this so far as London is concerned; such a site in the heart of the West End would be too costly to warrant the erection of a theatre capable of bringing in a reasonable profit. The most likely form of any new sites available in London are corner ones, having frontages to two thoroughfares (three preferably), one of which, according to the L.C.C. regulations, must be not less than 40 ft. wide, and the other not less than 30 ft. wide from end to end; moreover, one half of the boundaries at least must abut on such thoroughfares.

A good shape for a corner site for a medium-sized theatre, one may roughly take to have a frontage to the main thoroughfare of 70 or 80 ft. by a depth of 140 ft., with a superficial area of between 10,000 and 11,000 ft. This would allow about 25 to 30 ft. for the crush-room and foyer and main approaches, an auditorium 50 ft. square, stage 35 to 40 ft. in depth, and sufficient space for a block of dressing-rooms in the rear. Out of the site itself a side passage way about 10 ft. in width in this case would be required, so that ingress and egress could be obtained from both sides of the house.

The level of the site is a matter of importance, a dead level is, of course, a satisfactory problem to deal with, but perfection for a theatre is a site having a slope from its main entrance downwards toward the stage; this not only economises in the staircases, which are a costly feature in theatre buildings, but it enables the audience from the various parts to gain access to the streets quickly.

REGULATIONS.

Those enforced in London are many and varied, but space does not permit of any attempt to make an analysis of them. Generally they make for the safety of the public first, the width of the staircases being governed by the number of persons to be accommodated in the various parts of the house, the minimum height between the tiers is fixed, the width of gangways and of seats, and the distance from one row to another. Projecting architectural features in the corridors are rigidly excluded, even if such corridors comply strictly with the regulations in other respects; inflammable building material is excluded from the

construction as much as possible, thus wooden linings are not allowed to walls unless made fire resisting, and the number of hydrants and fire appliances are carefully set out with a view to providing for every emergency.

A theatre building, moreover, is divided into three distinct fire risks, viz. :—auditorium, stage, and dressing-room blocks, and commercially this is a considerable advantage from an insurance point of view, as the risks vary, *i.e.*, a heavier rate is put on the stage block for obvious reasons, and the rates charged for the auditorium and dressing-room blocks vary according to the surroundings and circumstances: therefore, new theatres have to face standing charges for insurance of much smaller dimensions than the older theatres, where the line of demarcation between the three parts of the theatre are not so well defined.

Where openings are necessary for the purpose of communication between the various blocks fire-resisting doors or partitions are insisted upon, and are either of hard wood, steel armoured, but best of all in the writer's opinion are the unarmoured 2-in. teak doors, as the presence of metal or, at any rate, exposed metal of any description (metal being a splendid conductor of heat whereas wood is a non-conductor), is obviously a disadvantage in the presence of fire; moreover, metal expands considerably under the influence of heat, and the doors are likely to get twisted and jammed, so that where hard wood can be used with the consent of the authorities it is preferable.

A very important regulation, which is, doubtless, now in universal use, is the provision of an iron-framed double-lined asbestos fire-resisting curtain to the proscenium opening, which is operated by a lever from the stage, and also by a lever from the stage doorkeeper's office, so that in a case of panic at the curtain line the last-named lever could be worked by a person close to an exit, and in comparative safety.

Curiously enough there is no special regulation with regard to the heating and ventilation of theatres, and the writer is somewhat surprised that the authorities have not given some indication that they will require to be satisfied on these most important points in connection with the health of both players and audience.

PLANNING.

The first thing to think of in planning a public building, such as a theatre, is the means of getting the audience out in the event of panic in the shortest space of time; to this end, apart from other cogent reasons, the planning should be simple and direct, that is to say, so that a person having once entered from the street and found his way to his seat should have no difficulty in finding his way out instinctively, even under conditions of great excitement; in other words, the way to the street should be obvious.

This proviso for minimising the risk of panic should come as the first consideration; next, the structure generally should be of fire-resisting material; no man can hope to make a theatre fireproof.

EXTERIOR.

The treatment of the exterior or elevation of a theatre is to an extent—at any rate, from a commercial point of view—a minor matter. In big cities and important thoroughfares a dignified, if not elaborate design, would seem essential, and, of course, affords the architect an opportunity of displaying his ability to the general public by adding a landmark to the district.

On the other hand, in smaller townships and in side city streets, all that seems necessary is a simply designed front indicating the purpose of the building, with some prominent feature emphasising the main entrance. The money available is best spent on the interior of the theatre, where the comfort of the audience is concerned, as people do not sit on a kerbstone to see a play, however much they may cling to theatre walls like limpets in a queue.

AUDITORIUM.

The best shape for an auditorium is a perfect square, but there is a growing tendency to make it wider than it is deep, which may have advantages of simplicity in arranging the sight line, but which, whilst adding possibly to the breadth and dignity of the auditorium, is detrimental to the acoustic properties, necessitates a larger stage opening, and, therefore, a more costly setting, and an augmented number of chorus and supers.

There should be no seat in a modern theatre from which a full and complete view of the stage is not obtained. Cast-iron columns are now, of course, things of the past, and the circles are practically bridges of steel, generally with one deep girder from side to side of the auditorium, at an appointed distance between the front of the circle and the rear wall, from which radiate other girders running through the web of the first-named, and forming cantilevers, until the circle curve is met in the front. On this steel structure concrete flooring is placed, on which are wooden fillets at intervals for fixing the boarded surface.

It is not likely, at any rate in London, that a three-tier house will again be permitted, the minimum distances between the tiers in accordance with the regulations are such as to make the gallery so steep as to look, even if it is not, uncomfortable and dangerous. It is a fact, moreover, that the view from the gallery of a three-tier house cannot be satisfactory, owing to the dwarfing or foreshortened appearance of the actors on the stage; at the same time the acoustic properties of the gallery portion are frequently the most effective in the building.

A two-tier house is, in the opinion of the writer, the most satisfactory form for an auditorium, the dress, or first tier, having a tier in the rear of it running over the main approaches, such as the crush-room and foyer, with a tier over as an upper or balcony circle.

It is usual that the stalls level of the theatre should be sunk some distance from the pavement level, the advantage of this is that the means of egress from all parts is thus within the shortest possible distance of the street level, apart from which much valuable space underneath the pavement is usually permissible by arrangement with the authorities.

A pleasing feature in all theatres should be the crush-room, which should be spacious and attractive. From here are usually situated the main entrances to the stalls, dress circle, and balcony. To each part of the house there should be at least two exits (more in large theatres) placed symmetrically, so that the audience coming in at one entrance will know that there is immediately opposite to it in the auditorium a similar exit, and if this system were universally adopted the danger from panic would be much less, as the audience would instinctively find the exits.

As one can scientifically sight on the sections and plans each seat, there is no excuse for any architect in erecting a theatre putting in any seats which do not afford a perfect view of the stage.

In planning the gangways it is desirable so to place them as to give the appearance of space and amplitude, as the sense of overcrowding does not engender a feeling of comfort and freedom in the audience. Regulations here again govern chiefly one's course of procedure; for instance, no seat is allowed to be more than 10 ft. from a gangway, so that the length of any row of seats is limited to 20 ft. In the stalls area stage boxes are generally provided, and at the Gaiety, in London, a gangway is saved by placing a number of seats immediately under the boxes instead of, as is usually the case, having a gangway on either side and one in the centre of the stalls. This not only gives a very roomy appearance but actually saves a gangway, thus providing more seats. Excepting under special circumstances this method seems capable of universal adoption. On the other hand, the question of the efficiency of the proscenium boxes has never been solved even now; they are always the cause of dissatisfaction, as it is very difficult to provide for people to do other than look round a corner. I should like to see these boxes abolished in their present form. The space could be well and advantageously utilised in connection with the stage, and if boxes are essential, as presumably they are, the better place for them is at the back of the dress circle, where they are approached directly from the foyer. A block of empty boxes facing the audience always has a depressing effect, and those flanking the proscenium opening are constantly in view, and are the greatest offenders.

The crush-room and foyer are often sacrificed so far as spaciousness and utility are concerned for the sake of the auditorium and the provision of a greater seating capacity: indeed, these more important adjuncts are often relegated to the background in theatres in this country as compared with those on the Continent, where a very large amount of space is devoted to them, often wastefully. A happy mean would seem to be advantageous.

The refreshment buffets in our theatres, in many instances, seem to be after-thoughts, and one has to burrow one's way into a far distant cellar through

tortuous passages, or to some small apartment about the size of a scullery in the upper regions, to obtain refreshment. Surely this must be through carelessness or over haste in planning: at any rate, the writer commends this matter to intending owners of new theatres as one worthy of greater consideration and attention in a new theatre.

THE STAGE.

The dimensions of the stage chiefly depend on the class of entertainment or play which is likely to be evolved at any particular theatre. A theatre designed for chamber plays or comedies need not, of course, be so spacious as those devoted to musical plays and the drama. In London the line of demarcation is generally plain, but in the provinces, where all sorts and conditions of touring companies provide the "attraction," the class of stage required is one having a depth of at least 40 up to 60 ft. from the float, proscenium opening 28 to 30 ft. in width, and the stage itself should be double the width of the proscenium opening, which in the latter case would be 15 ft. on either side, making 60 ft. in all. On one side of the stage, or at the back at least, there must be a pair of elephant doors for the reception of the scenery. A scene dock, too, is a very useful if not necessary adjunct.

The flies should be of fire-resisting construction, and of sufficient height from the stage to take any scenery on the road. There should be underneath these flies a similar but smaller structure for the electricians, and the grid should be of sufficient height to take up a scene without folding.

Care should be taken that ample exits are provided for the stage hands. It is hardly fair to leave the men in the flies, for instance, with only a cat ladder to the stage level as a means of escape. There should be an emergency door on to the roof of some adjoining building, or an outside ladder or stair with direct access to a passage, yard, or street.

What is known as a working stage is now hardly ever erected in the first instance, it is left for the resident stage carpenter or engineer to provide such developments as occasion may require.

DRESSING-ROOMS.

The writer has inspected in detail some eighty theatres throughout the United Kingdom. It is astounding to find that actors and actresses even now have to put up with dressing-room accommodation not worthy of the name—ill-ventilated, unclean, and in most cases without hot water supply, and with the sanitary conveniences conspicuous by their scarcity. Their very existence is a tribute to the long-suffering qualities of those whose mission in life is to provide entertainment for their fellows. They must, indeed, be enthusiasts to put up with such environments. Happily in more modern theatres it has been largely recognised (as generally now in all business undertakings) that men and women are capable of better work if their surroundings engender comfort and cheerfulness, and even so, there is still room for improvement in the accommodation behind the curtain. I should like to see a revival of the Green Room for the convenience of the members of the company. It has many advantages, but here again space and money considerations are governing factors.

DECORATIONS.

It is difficult as an architect to write under such a heading without blushing, in view of the many monstrosities which are, and probably will be, perpetrated in many theatres and music halls in the name of architectural ornament. It cannot be that the designs are prepared by architects; if they are, in many cases it would be well if the architects confined their attention to the structure. Surely the decorations of the auditorium should be of such a nature as will give a soothing and restful sensation to the eye on the fall of the curtain, the brilliancy of the setting of the stage must be enhanced in value by the contrast, and this alone is a good and sufficient reason for the argument. How often do we find the auditorium plastered with sanguinary or glaring wall paper reminiscent of an "abbatoir?" how often do we find the structure constituting the private boxes cloaked with gigantically proportioned petrified housemaids despoiling by exaggerated contours "Hogarth's line of beauty," the lower portion of them where nature intended a very different finish being concluded by a prime tail end which would be more in place at Billingsgate. Again, we are indulged with the contemplation of gaping jaws of wild animals adjacent to chubby little cherubs

evidently in blissful ignorance of the possibility of a near acquaintance with the interior of these denizens of the jungle. Still further are our feelings harrowed by contemplating a sleeping beauty surrounded by a bevy of energetic angelic heralds emitting blasts from golden trumpets calculated to awaken the dead.

Are these descriptions exaggerated? Well, perhaps they may be. But do such marvels of artistic design emanate from the drawing boards of the eminent theatre architects, or as they are sometimes called theatrical architects, or are they not the product of cheap German and Italian models?

We are seriously asked by some to believe that the public ask for these when the question is raised, but the writer pleads ignorance of the demand, and from his experience can say no one more appreciates refinement, provided it is bright and cheerful, than the general public; they just submit to these incongruities because they are helpless in the matter. It is to be seriously hoped that in the numerous new theatre structures that must in course of time replace the old ones throughout the country, the building owners will make a point of having their decorations supervised by an architect, or at least call in really able decorative experts.

Thus a well-planned and solidly constructed theatre will not be ruined by being clothed with so-called decorations which are abortions. The result will be that distinctive characterisation is given, and a higher tone engendered, than that obtained by adopting the garish and degenerate emanations of those who revel in plastic coarseness. Economy will also be the result, if not in the initial outlay, in the upkeep of the property.

With so many beautiful shades of secondary and tertiary colours available, the introduction of primary colours in the auditorium in all their crudity is to be deprecated. Judicious mural decoration in the shape of paintings are, of course, quite admissible, but here again it is best to be without them unless they possess individual merit, better to have a few examples which are good than to smother every available space of plain plaster with impossible clouds and figures.

With regard to the act drop, especially in provincial theatres, where the same people congregate weekly, landscape or figure subjects as the basis are undesirable. They become monotonous, if not annoying. Scenic artists at the present day possess such high merit and capabilities that a painted realistic draped silk or satin curtain (if actual material is impossible) is far more suitable, and if its tones are kept in harmony with the general scheme of the auditorium it helps to make the whole homogeneous, instead of making a break in the continuity of the design.

With regard to furnishing, this, of course, depends upon the length of the purse, but it is best in the long run to avoid the cheap stall and common carpet and to have the very best quality, even if it is to be plain, and if this course is adopted and the "vacuum" cleaner installed, it will economise in the long run both in wear and in the number of cleaners required, and this economy will be more appreciated after the theatre has been opened some years.

In conclusion, the circle fronts and the frame constituting the proscenium opening being generally in plaster, there is no difficulty in getting refined, original, and beautiful designs rather than crowding every inch of space with impossible Gargantuan monstrosities.

ACOUSTICS AND VENTILATION.

How many otherwise pleasing theatres have been spoiled by the lack of attention to these most important factors? How many times does one hear of persons after visiting a theatre remark when they reach home that they have a bad headache, and that they always get one when they go to a theatre? Doubtless many readers themselves have been victims. It should be the aim of every theatre proprietor to have his theatre so ventilated that his patrons should feel better when they have left than when they came in. It is not an extremely difficult thing, at any rate, to give a modicum of ventilation other than the old sun burner (which in its way was very good), or the electric fans placed very largely in evidence which do no more than stir up the foul air.

A little forethought, the provision of flues with an up current engendered by hot water pipes and fans, would do much; but by far the best system is the "Plenum" system as adopted, I believe, at the Hippodrome, in London, and at the Gaiety, the latter being equipped by Messrs. Stotts. The writer claims no credit for it himself, and can therefore speak freely as to its merits. This "Plenum" system consists of sucking in the air by means of fans at the top of the building,

the air is then passed through or over a canvas wheel soaked with water and thus purified, from thence it is forced over a battery of radiators and heated in accordance with requirements. It is then forced down ducts or flues to the various parts of the auditorium, being regulated by dampers conveniently accessible for the attendants' supervision. In the summer time the air is passed through cooling chambers, and it is so adjusted that the atmosphere is changed four times within the hour. No more striking example of the effectiveness of this system can be adduced than the evidence of a lady journalist who attended the opening night at the Gaiety, and who by some oversight had not received a ticket for admission, she being subsequently provided with a back seat in the upper circle. I received a communication from her the next morning asking what had been done to the new Gaiety, for she went there with a bad headache and came away without one. This may have been partially due to the exhilarating influence of the entertainment, but more probably to the purity of the atmosphere. Mr. George Edwardes was advised to advertise that "one night at the Gaiety was as good as a fortnight at Margate," but evidently the public have discovered this without his going to the expense.

One great feature which will appeal to theatre proprietors of this system is that the installation of radiators throughout the auditorium becomes unnecessary. They will know from experience that even the best regulated radiators are occasionally a source of trouble, and wherever they are placed dust accumulates, and does mischief to the decorations.

ACOUSTICS.

Judging from many examples of theatres in existence in London this is a matter which seems to be the last to be considered, and when one remembers that after providing for the safety of the public the essential features of a theatre should be that the audience should see and hear perfectly, one marvels at the omission. But little thought appears to be given in connection with the material used for engendering perfect sound, and the shape of the auditorium seems to be governed by the number of people that can be accommodated, the result in many instances being that one half the people in the auditorium may hear well and the remainder indifferently, or not at all.

What are the causes of these serious defects? First of all there seems to be a growing tendency to put as much marble as possible on the walls, in conjunction with the foreign plaster work previously referred to. If the latter is offensive in appearance, the former is equally an offender from the point of view of sound, in so far as it is non-resonant. This was known to the ancient Greeks in their open-air theatres, which were constructed of stone and marble; to remedy this defect they placed at intervals round the tiers metal vases and vessels to counteract the difficulty by their resonant qualities.

Fibrous plaster or hard wood is far better for sound, and if marble is to be used at all it should be applied with a light hand.

To obtain a good chance of perfection in acoustics the auditorium of a theatre should be either square or an extension of a square, at right angles to the proscenium. The best formation of the roof of the latter should be in the nature, so far as practicable, of a musical instrument of trumpet mouth formation. This is easily accomplished by the provision of an arch of fibrous plaster over the top of the proscenium springing from the sides of the boxes, or if these are abolished, what is better still, decorated panelling in lieu of the same. Beyond this arch of trumpet mouth formation should be a "slung" ceiling hung of resonant material, such as fibrous plaster, constituting, as it were, a "Baldacchino." It is advisable if possible to have no naked upward outlets at the back of the auditorium or in the ceiling itself.

The respective merits of a medium-sized proscenium opening and circle fronts in accord, as compared with a huge proscenium opening, a flattish auditorium, and a very wide circle, so far as acoustics are concerned, are self-evident. The circle is so near the singer in the latter case and so extensive in width that the voice has no opportunity to spread to the necessary angle to embrace all the audience; whereas with a smaller front and greater depth of auditorium, the volume of sound pursues its way as from a musical instrument within its appointed limit of radiation.

GENERALLY.

The writer does not pretend that his views will be shared by all who read this attempt to generalise the main features of theatre construction; if, however,

in a few instances he has given food for reflection to those who are about to erect theatres, and possibly a few hints which may be of service, his purpose is served.

Great strides have been made in the last two decades in the endeavour to attain the attributes necessary for the physical comfort of the players and the audience, but whilst important improvements have been effected both before and behind the curtain the "perfect" theatre has yet to be built, for even in some of the latest and most up-to-date structures one may truly say there have been done those things which ought not to have been done, and there have been left undone those things which ought to have been done, and without proper attention to ventilation, one might add, and there is no health in them. This is not intended as a tirade against the architectural profession, which in many instances is deserving the greatest possible sympathy by reason of the conditions surrounding an architect's employment and by the smallness of the client's purse. It is useless to attempt to make bricks without straw, and it is of too common occurrence to blame the architect for not making a proper brick, when, if the truth were known, he is more sinned against than sinning. One of the greatest difficulties that he has to face is the work at high pressure in preparing designs for what is often one of the most complicated of buildings, when he ought to be given many months for the solution of the problem instead of rushing out at the shortest notice working drawings, so that the building may be erected within a ridiculous period. Under such circumstances he neither does credit to himself nor to his client; many items are bound to come in as afterthoughts, and it is well to remind those who are fortunate enough to be able to erect and own a theatre of the old adage "the more haste the less speed," and that art in architecture, as in its other branches, cannot be turned out like mincemeat from a machine.

Mr. Granville Barker, that staunch pioneer of purpose and simplicity in stage setting, has struck a note which theatre architects and owners may well take to heart in dealing with the problems as to the suitable treatment of auditoria; are there not some amongst us who will strive to break away from the form and expression of the stereotyped so-called decorative art which is prevalent? As usual, if attempts in this direction are made, there is the inevitable danger of revolutionary exaggeration, but even so a real break in the traditionary methods might lead to a wholesome shaking up of the decorative dice box to the advantage of all.

As Mr. Granville Barker's setting of Shakespeare has been a revelation to players, his views upon the disposition and housing of an audience and the treatment of auditoria would be equally instructive and interesting.



BOOKS OF THE YEAR.

BY L. H. JACOBSEN.

FOR the third or fourth year in succession the rather imaginary and elusive than actually realised cloistered seclusion and sequestered peacefulness of the realm of Letters were disturbed by extraneous circumstances, by disquieting rumours of dire events in the greater World without. The detrimental effect of the long-continued series of grave political difficulties in "these Happy Isles" was increased by another chain of even more harassing Labour troubles, and, as though these things were not enough to turn grey the hair of the youngest and most Micawberish of publishers, the Dogs of War were, late on in the year, let loose amid cries of "Havoc." Hence the book-record of 1912 is not a very plentiful one in matter of quantity, although, as with 1910 and 1911, a considerable number of works of high interest and much importance were issued, in the departments, for instance, of biography and memoirs, of criticism and scholarship. As, further, there is a good deal to be chronicled under the categories of fiction and of miscellaneous writings, the seeker after literary nourishment has some fairly rich pasture-land to browse upon, and has no need to batten, unsatisfied, upon a bleak and barren moor.

BIOGRAPHY AND MEMOIRS.

In this section the list may be headed, in point both of magnitude of work and of intrinsic value, by "The Diaries of William Charles Macready," edited by William Toynbee, and issued in two handsome, finely-produced, and beautifully illustrated volumes, at 32s. net, by Chapman and Hall. The editor might easily have adopted some simple method of indicating the passages now printed for the first time, as distinguished from those contained in Sir Frederick Pollock's Selections from the tragedian's Diaries and Letters, issued by Macmillan's four decades back, and even now there are a good many references that might possibly cause pain to the relatives of some of the hundreds of notabilities mentioned. These Macready Diaries indeed cast a flood of garish limelight, rather perhaps than sunlight, upon the Stage, the Society, and the Literary World of Early Victorian days, besides affording an often melancholy picture of the defects of temperament and the abnormally sensitive and thin-skinned nature of the famous actor who, as will readily be gathered from the full lists, in the Index, of characters sustained by him and of plays produced by him or in which he appeared, was, in several senses, a protagonist in the theatrical development of a hard-hitting period. One need not dwell again *ad nauseam* upon the many quarrels that marked Macready's life, both professional and private, but, as an example of the artistic irritability of a really kindly man, who was a tender and devoted father, there might be given the following extract under the date of December 9, 1833. It runs: "I went to the theatre, thinking first of my dress and secondly of King John! I am ashamed, grieved, and distressed to acknowledge the truth: I acted disgracefully, worse than I have done for years; I shall shrink from looking into a newspaper to-morrow, for I deserve all that can be said in censure of me. I did what I feared I should do, sacrificed my character to my dress."

Another profoundly interesting, admirably arranged, and tersely-written volume of reminiscences, dealing with a period immediately posterior to that covered by the Macready Diaries, is styled "An Actor's Notebooks" (Stanley Paul, 7s. 6d. net), and comes from the cultured pen of that accomplished player, Frank Archer (Arnold). This book is crowded with first-hand anecdotes about and outspoken criticisms of the celebrities with whom Mr. Archer mixed before his regrettably premature retirement from the boards that he had adorned, and few works of the class better deserve to be kept handy upon a convenient shelf.

The note of almost indiscriminating adulation was struck too freely for the taste of many judicious readers, and certainly with damaging effect, undesigned by the authors, in a couple of more or less informal biographies concerned with two of the ablest and most popular of contemporary actors, H. B. Irving and Martin Harvey. M. E. Wotton was altogether too gushing in her booklet (Cassell's, 6d. net), called "H. B. Irving: An Appreciation," and this was a great pity, especially as there were some charming illustrations and some agreeable stories in a well-meant little volume. George Edgar dealt with his subject far more fully, and certainly with greater skill, in "Martin Harvey: Some Pages of his Life" (Grant Richards, 7s. 6d. net), a book also capably illustrated, to which, apropos of Mr. Harvey's Pelléas, Maurice Maeterlinck contributed an exceedingly flattering Foreword. Whatever its faults, Mr. Edgar's book, which is packed with delightful Irving reminiscences, has succeeded in its triple object of presenting a complete picture of Martin Harvey as man, artist, and manager.

CRITICISM AND SCHOLARSHIP.

The place of honour in this category must assuredly be awarded to William Archer's admirably designed and truly exhaustive treatise on "Play-making: A Manual of Craftsmanship," issued by Chapman and Hall at the extraordinarily reasonable figure of 7s. 6d. net, about half the price often charged for works infinitely less valuable. Those who may be disposed to quarrel with this distinguished and eminently judicious critic for his over-frequent use of illustrations from the writings of Shakespeare and Ibsen as "the most generally accessible of playwrights" should bear in mind that Mr. Archer wrote much of this excellent book on shipboard, and hence without the facility of reference to a large library. In these circumstances it is astonishing how well Mr. Archer has been able to deal with his wide subject, under such heads, for instance, as *The Choice of a Theme*, *The Point of Attack* (with a searching comparison of the methods of the Swan of Avon and the Norwegian Master), *Exposition*, *The Obligatory Scene* (*Sarcey's scène à faire*), *Keeping a Secret*, *Blind-Alley Themes*, and so on. He has, therefore, fairly attained his main object, which he sets forth as follows: "Having admitted that there are no rules for dramatic composition, and that the quest of such rules is apt to result either in pedantry or in quackery, why should I myself set forth upon so fruitless and foolhardy an enterprise? It is precisely because I am alive to its dangers that I have some hope of avoiding them. Rules there are none; but it does not follow that some of the thousands who are fascinated by the art of the playwright may not profit by having their attention called, in a plain and practical manner, to some of its problems and possibilities."

Another capital book, also issued at 7s. 6d. net (Smith and Elder) was "Plays and Players in Modern Italy," by Addison McLeod, who had plainly studied his theme first-hand. Although a hasty critic might have given some readers the impression that the chief merit of the book rested in the impressions of contemporary Italian players, another tale might have been told by the explanatory subtitle running: "Being a Study of the Italian Stage as affected by the Political and Social Life, Manners, and Character of To-day." Indeed, one finds much the more important Mr. McLeod's survey of the various permanent theatres, local rivalries and differentiating characteristics with regard to both methods and audiences, dialect theatres, the classification of plays, and so forth.

An incorrigible flippancy, better fitted for ephemeral journalism in evening doses than for a work presented in regular book-form, marred W. R. Titterton's "From Theatre to Music Hall" (Stephen Swift, 3s. 6d. net); and similarly an acridly expressed inability to see any good at all in the much-vilified Victorian Era impaired the value of an otherwise useful little book (John Ouseley, 1s. 6d. net) on "The English Stage: Its Origins and Modern Developments," from the pen of D. E. Oliver, favourably known as a lecturer in the Manchester district. Mr. Oliver is a "Whole-Hogger" with regard to the abolition of the Licensing of Plays, and views tending in the same direction, but less crudely worded, were set forth by John Palmer (dramatic critic of the *Saturday Review*) in his careful analysis of the Report of the Censorship Committee, styled "The Censor and the Theatres" (Fisher Unwin, 5s. net).

As was anticipated in THE STAGE YEAR-BOOK for 1912, Frank A. Hedgecock's work on David Garrick and his French Friends, originally written in French, was re-issued, enlarged and expanded, in English dress, with "A Cosmopolitan Actor" heading the former title. Fine scholarship was displayed by W. J. Lawrence in his volume of deeply interesting essays, based on original research, on

"The Elizabethan Playhouse and Other Studies," sent forth, in the Shakespeare Festival week, at 12s. 6d. net, by A. H. Bullen, from the Shakespeare Head Press, Stratford-upon-Avon. Now admitted to be author of "The Dramatic Author's Companion," as well as of the fellow-work "The Actor's Companion" (Mills and Boon), Cecil Ferard Armstrong had, towards the close of the year, published by the same firm, at 10s. 6d. net, an illustrated volume on "A Century of Great Actors: 1750-1850." By adopting this arbitrary division Mr. C. F. Armstrong, whose style is somewhat cocksure, began with Garrick, and went on, *via* John Philip Kemble, the Keans, Macready, and Betty (oddly classed as "Prodigy"), up to Charles Mathews and Robson. He thus, save for a sympathetically laudatory reference in the Introductory section, left out Irving, as well as Phelps, Barry Sullivan, the Bancrofts, and other celebrated players. Perhaps he meant to give some explanation of this in his rather infelicitous opening sentence, "It is not easy to write about actors. There is danger, if they are alive, and the risk of dullness, if they are dead," with more of the same sort to follow. Critical writings on Ibsen, Synge, and Shaw, as not submitted to one's special notice, need be mentioned but cursorily.

MUSIC.

The list of musical treatises, though short, comprises at least three notable works, in addition to two well-meant minor publications, "Voice Production with the Aid of Phonetics," by Charles Macan Rice (Cambridge: W. Heffer and Sons), and "How to Attain the Singing Voice," by A. Richards Broad (William Reeves). The latter "popular handbook" has the very optimistic sub-title, ("Singing Shorn of its Mysteries." No such pretensions are made by that accomplished Irish baritone Harry Plunket Greene, in his fascinating and most informing volume, expanded presumably from his well-known lecture, styled also "Interpretation in Song," and published by Macmillan, at 6s. net, in that excellent series "The Musician's Library." This volume should be in the hands of every earnest and aspiring vocalist, who should pay special heed to Mr. Greene's three chief canons, "Never stop the March of a Song," "Sing Mentally through your Rests," and "Sing as you Speak."

Military Music, a subject mentioned many a time and oft recently in "The Music Box," has its "Rise and Development" discussed fully by Henry George Farmer in his work published by William Reeves, at 3s. 6d. net. It has a Foreword by Lieut. Albert Williams, now Bandmaster of the Grenadier Guards. Issued by the same firm, at 4s. 6d. net, is a book by another well-known writer on musical subjects, Joseph Goddard. This is "The Rise and Development of Opera," and in it Mr. Goddard has both availed himself skilfully of the usual sources of information, and has expressed his views freely, yet impartially, on the various Schools of Opera, French, German, Italian, English, and the rest.

Under this heading should be placed, by rights, Henry Davison's excellent compilation, "From Mendelssohn to Wagner," from the memoranda and other documents left by his father, James William Davison, for forty years the powerful, much-hated, and sometimes sharply reprimanded, musical critic of the *Times*. Some supercilious persons have thrown cold water upon these pictures of old Homeric combats waged about or with various musical giants or bogies, but those not ashamed to look back may find much engrossing matter in a work inspired by most laudable filial affection. The book was published by William Reeves, at 12s. 6d. net.

MISCELLANEOUS WRITINGS.

An unusually varied collection of works of one sort or another may be grouped together under the category of Miscellaneous. Early in the year, under the attractive title of "In Dickens Street" (Glasgow, John Smith and Son; London, Chapman and Hall) some capital sketches of Dickens scenes and characters, reprinted in the main from the *Glasgow Herald*, were issued, from the sharply-pointed and sympathetic pen of W. R. Thomson. Characteristically Trans-Atlantic in its racy humour in every respect, from its pleasantly interrogative title onwards, was Helen Mar's "May I Tell You a Story" (J. and J. Bennett, the Century Press, 2s. 6d. net). In this well-filled little storehouse of yarn and reminiscence, not a few of them telling against the authoress herself, the popular American entertainer traced her life-story and professional career from the very beginning, starting with her childish days on the banks of the Mississippi, near to Lake Winona. Useful for purposes of reference, and issued about the time of the Command Variety performance in London at the Palace, should be Richard Northcott's brief compilation "Royal Performances in London Theatres" (Percy Lindley),

giving a detailed list of such events from 1736 onwards. Of great value also to future chroniclers of the Irish Stage should be Joseph Holloway's full record of Plays, Irish in subject, or containing Irish characters, included in the first Part of "A Guide to Books on Ireland," edited by Stephen J. Brown, and published, in London, by Longmans, Green, and Co. Besides being a writer, Mr. Holloway, followed with regard to Recent Plays by Mr. Brown, is known as architect of the Abbey Theatre, Dublin.

Gertrude Leigh's blank-verse historical play, "Tasso and Eleonora" (Chapman and Hall (5s. net) was dedicated "To F. R. Benson, to whom the stage owes a new spirit, and the public a new understanding," and perhaps Kitty Barne (Mrs. Eric Streatfield), who has turned into a story (Hodder and Stoughton, 3s. 6d.) the most charming children's play, "To-Morrow," which she wrote in collaboration with D. W. Wheeler, may do the same with their more recent production, "Winds."

There were some well-turned lyrics, besides martial passages, in Clara A. Walsh's verse translation from the Japanese poets, "The Master Singers of Japan," issued, at 2s. net by John Murray, in "The Wisdom of the East" series. W. A. Eaton showed his accustomed facility in the treating of town topics, some of them theatrical in nature, in his "Lays of London Town" (E. Marlborough and Co., 1s. net); and a work of considerable importance and diversity of theme and interest was the new volume of "Poems," by that scholarly writer, Clifford King (Kegan Paul, 5s. net). In this collection Mr. King included, besides several Odes and other topical verses, several long poems, dramatic subjects being an Iphigenia theme. "The Priestess," "Anselmo," and a dramatic romance, "A Cloistered Heart." One has much respect for the knowledge and ability of Clifford King.

Mention should also be made of the sombre and painful, but decidedly clever, "Bedford Street Ballads," by Arthur Stanley (Gay and Hancock, 1s. net).

NOVELS.

Pretty numerous in the course of 1912 were the works of fiction either written by authors connected in some way or the other with the theatrical profession, or having some bearing on stage subjects. Most of them were issued in the usual 6s. one-volume form. One might head the list with Lady Bancroft's first full-sized novel, of legendary theme, "The Shadow of Neeme" (John Murray). Others were "Carnival," by that clever young author, Compton Mackenzie (Martin Secker), "The Third Chance," by Gladys Waterer (George Allen), "The Principal Girl," by J. C. Snaith (Methuen), "Felix Christie" (also Methuen), by the versatile Peggy Webling, and Rosina Filippa's rather unsatisfactory "Bernardine" (Duckworth). The number was swelled further by Charles Gleig's "A Woman in the Limelight" (Methuen), by two Everett publications, "Life—the Jade," by Martin H. Potter, and "The Man Pays," by Arthur Applin, by "The Enchanting Mysteries of Kathleen Carter," by Pierre LeClercq (Grant Richards), and by a couple of Stanley Paul books, "A Babe in Bohemia," from the vitriolic and unsparing pen of Frank Danby, one of the most realistic of women writers, and "The Career of Beauty Darling," by Dolf Wyllarde, besides books by Rathmell Wilson and Denton Spencer.



STAGE CHILDREN: THEIR EMPLOYMENT AND THE LAW.

BY BERNARD WELLER.

THE employment of children in places of public entertainment was never greater than it is to-day. Yet the law regulating the employment seems very imperfectly understood. It is now some years since the Employment of Children Act, 1903 (3 Edw. 7, c. 45), and the subsequent Prevention of Cruelty to Children Act, 1904 (4 Edw. 7, c. 15), threw the existing practice, such as it was, into much confusion. At first—and until the matter was put right in THE STAGE—there was a general belief that, as a consequence of the new legislation, every child up to the age of fourteen must have a license for theatrical and similar performances. Managers applied for licenses accordingly. Magistrates and justices granted or refused this or that license as they thought fit. In a case here and there a manager who, either in ignorance of the revised law or out of negligence, employed without a license a child over eleven but under fourteen, was convicted and fined for an alleged offence of which he was not guilty. One hopes by now that it is realised that the Cruelty Act only requires, for its own part—excepting in the case of training for dangerous performances, as of acrobats, etc.—a license for a child between the age of ten and eleven years; and that, where a license for a child between eleven and fourteen is called for, the necessity arises—with the exception noted—in order that the child may obtain exemption from the provisions of the Employment Act. At the same time, the joint working of the two Acts does not appear to be appreciated in detail. There are further complications, by reason of the bye-laws that local authorities can enforce under the Employment Act, and by reason of the provisions of the Education Acts. In London, as far as agents are concerned, the bye-laws of the County Council, made under the General Powers Act, 1910, have also to be observed. To the Children Act, 1908 (8 Ed. 7, c. 67), and also to the Criminal Law Amendment Acts (48 and 49 Vict. c. 69, and 2 and 3, Geo. 5, c. 20), a passing reference will be made later.

UNDER THE EMPLOYMENT ACT.

The position under the Employment Act had better be taken first. In this Act a child is a person under the age of fourteen years. Section 3 (1) of the Act says:—

A child shall not be employed between the hours of nine in the evening and six in the morning: Provided that any local authority may by bye-law vary these hours either generally or for any specified occupation.

Such bye-laws may (1) prescribe (a) the age below which employment is illegal; (b) the hours between which employment is illegal, and (c) the number of daily and weekly hours beyond which employment is illegal. But bye-laws so made do not become operative until sanctioned by the Secretary of State.

UNDER THE CRUELTY ACT.

Passing to the Cruelty Act, we find this position under the Employment Act modified in certain material respects. Under Section 2 it is an offence if any person

- (a) causes or procures any child, being a boy under the age of fourteen years, or being a girl under the age of sixteen years, or, having the custody, charge, or care of any such child, allows that child to be in any street, premises, or place for the purpose of begging or receiving alms, or of inducing the giving of alms, whether under the pretence of singing, playing, performing, offering anything for sale or otherwise; or
- (b) causes or procures any child, being a boy under the age of fourteen years, or being a girl under the age of sixteen years, or, having the custody, charge, or care of any such child, allows that child to be in any street, or in any premises licensed for the sale of any intoxicating liquor, other than premises licensed according to law for public entertainments, for the purpose of singing, playing, or performing, or being exhibited for profit, or offering anything for sale, between nine p.m. and six a.m.; or
- (c) causes or procures any child under the age of eleven years, or, having the custody, charge, or care of any such child, allows that child to be at any time in any street, or in any premises licensed for the sale of any intoxicating liquor, or in premises licensed

according to law for public entertainments, or in any circus or other place of public amusement to which the public are admitted by payment, for the purpose of singing, playing, or performing, or being exhibited for profit, or offering anything for sale or
 (d) causes or procures any child under the age of sixteen years, or, having the custody, charge, or care of any such child, allows that child to be in any place for the purpose of being trained as an acrobat, contortionist, or circus performer, or of being trained for any exhibition or performance which in its nature is dangerous.

The Act, however, does not enforce all that it says in this section. In addition to a minor reservation—in this section—affecting occasional entertainments for the benefit of schools or of charities, and to another reservation—also in this section—giving local authorities power by bye-law to vary the hours mentioned in paragraph (b), there is in the following section a provision that by means of license obtainable from a petty sessional court or in Scotland from the Education authority sanctions the forms of employment that paragraphs (c) and (d) otherwise forbid—sanctions these forms provided the child is over ten years of age. The prohibitions contained in paragraphs (c) and (d) hold good up to an age less than ten years. That is to say, no child under the age of ten years must be employed in a place of entertainment to which the public are admitted by payment, for the purpose of singing, playing, performing, or being exhibited for profit. Moreover, as regards a child engaged in an entertainment—not dangerous—in a public place of amusement, a license under the Cruelty Act is only compulsory for the age of ten. It is not compulsory as soon as the child is eleven. The ridiculous position that the license is, under the Cruelty Act, only compulsory during a single year of a child's life—namely, from ten to eleven—was no doubt brought about by faulty drafting. One may fairly assume that there is nothing in this particular year that requires the elaborate and also unpleasant machinery of police-court licensing.

WITHOUT LICENSES.

Stage children, then—except those engaged in dangerous performances—at the age of eleven may perform without licenses, subject to the provisions of the Employment Act. The general restriction under this Act says that a child shall not be employed before six o'clock in the morning nor after nine o'clock in the evening. But the Act gives a very free hand to the local authority—meaning in the City of London the Lord Mayor, aldermen, and commons in common council assembled, and elsewhere in this connection the county council, borough council, or district council, according to circumstances, and in Scotland the education authority. The local authority can, amongst other things, vary by bye-law the general nine o'clock limit for any specified occupation. Thus it is open to managers to apply to the local authority for special treatment in the case of stage children. The local authority can, if it is sympathetic to the general needs of theatrical employment, make the hour ten or eleven instead of nine o'clock; even, if it pleases, varying the hour to the age of a child between eleven and fourteen, or to the season of the year, as, for example, at Christmas. On the other hand, the local authority can, subject to the approval of the Home Secretary, restrict both ages and hours.

The London County Council was at first disposed to take the latter course, arguing that stage children would be exempted from the bye-laws by means of licenses. This view, however, was not upheld at the inquiry ordered by the Home Secretary in 1905; and, therefore, the present bye-laws of the L.C.C. do not in the case of stage children, as they do in that of children otherwise employed, vary the nine o'clock limit, though the ordinary reader, not noticing or not understanding the inconspicuous three lines at the end of bye-laws, might not suppose it.

Not merely in London, but generally in the country, this statutory limit—that is to say 9 p.m. as the time up to which children may be employed—remains unaffected in the case of stage children not less than eleven years old and not engaged in dangerous performances. If in any town the hour of 9 p.m. has been altered by byelaw, inquiry from the local authority will bring the the necessary information. It is the sort of local information that no place of amusement ought to be without. This freedom to employ stage children up to 9 p.m. without license is a considerable facility. In plays a child is often only wanted in the prologue or the first act. In spectacular productions the scenes with juvenile effects, or that part of them in which the younger children under fourteen are concerned, can be brought within the first half of the performance, as, for example, in pantomimes. In variety and other programmes of a miscellaneous nature child turns can—apart from two performances a night, where the second performance cannot take place before 9 p.m.—be arranged for in this way. For day performances there is no time restriction, but the education of a child, unless the

child is exempt from school attendance, must not be interrupted. Attendance at the public elementary schools, however, is not compulsory. Education, so long as it is efficient, may be given privately.

WITH LICENSES.

Where the nine o'clock facility does not meet the case, then recourse must be had to license under the Cruelty Act. A magistrate can, even more than a local authority, for his decision is not subject to the approval of the Home Secretary, fix what hours of employment and also other conditions that he pleases for any child whom he licenses. Usually a magistrate carries the hour beyond 9 p.m. A license is granted by the court in the district in which the license is to take effect. A form can be obtained at any police court. In London the form, when filled in, must be sent to the Commissioner of Police of the Metropolis seven clear days before the application for the license. In the provinces the form must be sent to the head constable or similar officer. In both London and the provinces for each place of performance in a new police district a fresh application must be made and a fresh license obtained. It follows that a manager on tour, often with long distances to travel, is continually perplexed about any child members of his company. In every town the preliminaries, with the seven days' notice, and the dreary police court business, have to be gone through, and every sort of magisterial or justice's vagary endured. One bench grants a license freely enough, another refuses altogether, and a third raises difficulties or imposes conditions. A single license should cover the duration of a tour. If one court is satisfied that a license may be granted, the license should be valid not in the district of origin for the few days, but everywhere else. It should be borne in mind that the granting of the license does not suffice even for the district in which the license takes effect. The person to whom the license is issued for a child performer is required, under a penalty not exceeding five pounds, to cause a copy thereof to be sent forthwith to the local authority—that is, to the county, borough, district, or (in Scotland) education authority, as the case may be. That is so in order that the inspectors and other officers appointed under the Employment Act may see whether the restrictions and conditions of licenses are duly complied with. Any such inspector or other officer has the power to enter, inspect, and examine any place of public entertainment at which a licensed child is for the time being engaged. This power also applies where a child is so employed without a license.

PENALTIES.

In applying for a license the applicant should produce a certificate of birth of the child and a doctor's certificate. The penalty under the Employment Act for a false or forged birth certificate or a false representation of age is a fine not exceeding forty shillings in the case of the parent of a child. If this penalty scarcely seems sufficient, the penalties for offences under Section 2 of the Cruelty Act, already quoted, are severe enough. The penalty on summary conviction is at the discretion of the court a fine not exceeding £25, or alternatively, or in default of payment of such fine, or in addition thereto, imprisonment with or without hard labour for any term not exceeding three months. The Cruelty Act gives a constable powers of arrest without warrant. Under the Employment Act any person who employs a child or other person under the age of sixteen in contravention of the Act, or any bye-law under the Act, is liable on summary conviction to a fine not exceeding forty shillings, or, in the case of a subsequent offence, not exceeding £5. Where the offence of wrongly taking a child into employment is in fact committed by an agent of an employer such agent is liable to a penalty as if he were the employer.

THE CHILDREN ACT, 1908.

This Act (8 Edw. 7, c. 67) prohibits children from being in the bar of licensed premises except when closed. This prohibition, however, one assumes, does not operate in any oppressive way against theatres and music halls, as it is stated that nothing in the section (Section 118) shall apply to a child who is in the bar of licensed premises solely for the purpose of obtaining access to or egress from some other part of the premises not being a bar, or in the case of railway refreshment-rooms or "other premises constructed, fitted, and intended to be used in good faith for any purpose to which the holding of a license is merely auxiliary." A child here means a person under the age of fourteen years.

Persons habitually wandering from place to place, taking children more than five years of age, must be in a position to prove that the child is either (1) totally

exempted from school attendance or (2) not, by being so taken about, "prevented from receiving efficient elementary education." The penalty is a fine not exceeding, with costs, 20s. A constable may arrest without warrant any person whom he believes to be guilty of an offence under this section of the Act (Section 118).

If during October to March a child has obtained a certificate for 200 attendances at a public elementary school during that period, it is not incumbent on the parent or guardian—such person being engaged in a trade or business of a nature to require him to travel from place to place—to prove that the child is receiving efficient education during the months of April to September.

OBLIGATIONS OF LICENSED AGENTS.

Theatrical, variety, or concert agents licensed by the London County Council are subject to the bye-laws of that authority, made under the London County Council (General Powers) Act, 1910. The fact that the children are licensed or unlicensed is immaterial. Under these bye-laws (8, 9, and 16) no agent may propose or arrange for the employment abroad of a girl under the age of sixteen years without first obtaining the sanction in writing of her parents or lawful guardian. He must have satisfied himself that suitable arrangements have been made for the welfare of the girl during the continuance of such employment, and for her return to this country on the conclusion of the employment. The employment must be legal in the country in which the employment is to take place. The agent on making an engagement with such person must furnish to her free of cost a written document containing the provisions of this bye-law (8), and stating that such provisions have been complied with. The agent must in any particular case if required furnish the Council with full particulars of the arrangements.

The agent must in every case in which he arranges for the employment abroad of any young person of either sex, or the employment in this country of such person resident abroad, furnish the person free of charge with a copy of the contract or other document showing the terms and conditions of the employment drawn up in a language understood by the person.

The agent must keep a complete list of children under the age of sixteen years who are booked by him for engagements either in London or elsewhere. In the list he must indicate the place or places of entertainment at which each child is booked to perform and the length of engagement of each child at each place in public.

The crime of procuring or attempting to procure—which has been committed before now under cover of alleged stage employment—is provided for in the Criminal Law Amendment Acts, 1885 and 1912.

THE GENERAL POSITION.

It may be useful to append a summary of the general position under the Cruelty Act and the Employment Act :—

A child under ten must not be employed in any stage or similar performance or exhibition in public.*

A child between ten and eleven can only be so employed under a magistrate's or similar license.

A child between eleven and fourteen may be so employed without license up to nine o'clock at night, or alternatively up to such hour as has been fixed by the local authority.

A child between eleven and fourteen may, in spite of local bye-laws to the contrary, be so employed up to any hour if holding a license issued from the court for the district in which the performance takes place, provided the license itself contains no contrary restrictions as to hours, and also provided that the Education Acts are not infringed in any way—a provision that applies in all cases.

A child under ten must not be trained as an acrobat, contortionist, or circus performer, or for any exhibition or performance of a dangerous nature.

A child or young persons between ten and sixteen may be so trained or so employed under license.

A boy under fourteen or a girl under sixteen must not be in any street or in any premises licensed for the sale of intoxicating liquor other than premises licensed according to law for public entertainments, for the purpose of singing, playing, performing, or the like after 9 p.m., or after hours fixed by local bye-laws.

A boy under fourteen or a girl under sixteen must not perform or be exhibited for begging purposes.

But a child of any age may, without license or other regulation, appear at and perform in any occasional entertainment the net proceeds of which are wholly applied to a school or a charitable object, except that a child may not appear in such circumstances in premises licensed solely for the sale of alcoholic liquors (i.e., public-houses, etc.) unless an exemption has been granted by two justices.

*It may be that a child of any age can be simply exhibited, if not for profit, up to 9 p.m., provided there is no local bye-law to the contrary.

CENSORSHIP AND LICENSING.

CENSORSHIP and Licensing have been rather prominently before the public during the past year, and so far as licensing is concerned a distinct advance is to be recorded in the fact that early in the year the Lord Chamberlain granted stage play licenses to managers whose music halls came within his jurisdiction. It was not without pressure, however, that the official mind came to this important decision. On the one hand were music hall managers with the scars of heavy fines inflicted at police courts for presenting stage plays without licenses. On the other, were theatrical managers who, generally speaking, would have preferred conditions laid down as to the length and number of sketches in music halls, and in addition there were resolutions from the Authors' Society and other representative bodies. Possibly the heavy fine of £130 inflicted upon the Palace Theatre—reduced by it noted upon appeal—hastened matters. In January he granted the licenses, thereby only following the policy of the London County Council, who had adopted this means of legalising stage plays in music halls some time before, and now it would be difficult to find a music hall in London which does not hold a double license. The licenses were granted on the music hall managers giving their written consent to certain conditions, which were that the programme must consist of not fewer than six items, but how ineffective these proved in preventing the music halls coming into active competition with the theatres on a common ground was shown by the fact that the Palladium has run a long *matinée* season of plays, while "Othello" has been played twice nightly at the Middlesex, where full-blooded dramas have been the regular fare. The only theatre, the management of which took steps to obtain whatever security the possession of a double license may bring, was the Kingsway, for which a music and dancing license was applied for and obtained at the November Licensing Sessions of the London County Council.

A Music and Dancing Bill fathered by the London County Council was presented in the House of Lords, and went through various amendments to its third reading. The principal object of the Bill is to make it possible to obtain a license at any time during the year. The text of the Bill is given in full in another part of the Year Book.

At their annual licensing sessions in November, the London County Council again refused Mr. Oswald Stoll a license for the Empire he has for so many years proposed to erect in Fulham. The Council also maintained its attitude of previous years, and refused to allow intoxicants to be sold in the Hippodrome and the Coliseum, though opinion was so equally divided amongst the members that it was by one vote only that the Hippodrome failed to secure this privilege. The Council, too, very reasonably, by conditions attached to music licenses, prevented the entertainment in certain cinematograph houses from extending to "turns" by artists, or otherwise taking on a music hall character. This expansion on the part of the picturehouses was not so noticeable in London as in the country, where in Birmingham, Manchester, and other large towns the licensing authorities had earlier in the year stopped it by permitting only 'instrumental music, or definitely stating that no such "turns" should be given.

The Censorship has been kept before the public, who probably take very little interest in the institution, by what has been written against or for that much-discussed office rather than by the acts of the Censor himself. Plays for which licenses have been refused have been few. The most important was "The Secret Woman," dramatised by Eden Phillpotts from his book. With the Lord Chamberlain on the one hand refusing to license the play until certain passages had been altered, and with the author on the other hand refusing to alter the lines, there came the usual deadlock. Miss Lillah McCarthy and Mr. Granville Barker, who were to produce the play at the Kingsway, then announced that it would be given for six performances, "technically private," but actually free to whoever wished

to attend them. An application in the High Court for an injunction to prevent these performances was made by Miss Lena Ashwell, who probably foresaw danger to the license of her theatre, and finally they resolved themselves into "invitation" performances. A number of dramatic authors, who felt aggrieved at the treatment Mr. Phillpotts had received, rather mistakenly took advantage of the opportunity to address a petition to the King—quite a futile proceeding, because the Lord Chamberlain's powers as Censor under the 1843 Act are absolute, and can only be curtailed or abolished by a new Act of Parliament. The result of this petition was a counter-petition praying for the retention of the Censorship, and signed very extensively by managers and actors. One theatrical manager entered with such spirit and interest into the whole business that he put his signature to both petition and counter-petition. The documents were presented in due course, and that naturally was the last that was heard of them.

A short play by Lawrence Cowen was refused a license, the peculiar element in the case being that the play was an extract only from a longer play for which a license had been granted some years previously. Mr. Cowen kept the matter before the public, and aroused considerable interest by bringing an action in the County Court against Lord Sandhurst, the Lord Chamberlain, to recover the original manuscript of the play, which he alleged had been illegally detained. The case went against him. Among a few other works "A Venetian Night," a wordless play staged by Professor Reinhardt, was refused a license in November; and this delayed its production at the Palace, London, for a week, during which the play was altered to suit the requirements of the Censor. "The Next Religion," by Israel Zangwill, was also denied a license. It was given a private performance by the New Players at the London Pavilion on April 18.

A few fugitive references have been made to the subject of the Censorship in the House of Commons, and Mr. Robert Harcourt, the most persistent seeker after enlightenment in the matter, has, as occasion permitted, made inquiries after the 1909 Joint Committee Report, now fast sinking into the customary oblivion enjoyed by Reports. In the House of Lords the Report was also referred to, but was frankly done so by Lord Newton more with the object of allowing Lord Sandhurst to defend and explain his position than to further the passage of the Report towards the Statute Book. Lord Ribblesdale, Lord Plymouth, and Lord Lytton took part in the debate, and Lord Sandhurst, replying for the Government, gave some particulars of the working of the Censor's department in regard to plays to which licenses might be refused. A play, he said, was first submitted to a reader, and then went to the Lord Chamberlain with a synopsis attached. The play might be objectionable as a whole, or only certain phrases or passages in it. The play was then circulated to the various members of the Advisory Committee, who furnished their views on the objections. Each member of the Advisory Committee read the play and passed his opinion on it in writing, and with the play those opinions were recorded.

Some particulars of the work of the London County Council as a Censor *ex post facto* were given early in the year in a report of the Theatres and Music Halls Committee, who dealt with eight inspections made during the previous year in London music halls. They were as follow:—

London Coliseum : Wordless play, entitled "Sumurun," no action taken.

Paragon Music Hall : Boxing, no action taken.

London Palladium : Songs by George Robey, no action taken.

New Kilburn Empire : Sketch, entitled "The Girl Who Lost Her Honeymoon," played by Arthur Roberts, licensee asked to have certain passages modified.

London Coliseum : Wordless play, entitled "Rialon," licensee informed that the performance was one to which considerable objection might not unreasonably be taken.

London Palladium : Wordless sketch, entitled "The Dawn of Love," licensee asked to discontinue performance. Modified version subsequently allowed.

New Kilburn Empire : Oriental dance, by "Ular Api," licensee informed that the continuance of performances of this nature was undesirable, and asked not to allow the performance at any of the other halls under his control.

Palace Theatre : Oriental dance, by Mlle. Napierkowska, no action.

The growth of the Kinematograph industry, and the occasional exhibition of a film to which some objection might be found, brought the question of a Censor-

ship of films before the London County Council in April. The Council declined, however, to establish any such office. The film manufacturers late in the year voluntarily appointed a Censor in the person of the late Examiner of Plays, Mr. G. A. Redford, and Mr. Redford is now established in an office in Charing Cross Road with a staff of assistants engaged in the eye-wearying task of viewing films, and subsequently making suggestions for alterations of certain parts which may appeal to him as not suitable for public exhibition. That the manufacturers themselves should place their productions under a censorship with such wide powers as Mr. Redford possesses in his new office, shows an anxiety to reduce the possibility of interference by local authorities to a minimum, and in this respect Mr. Redford's long experience as Reader of Plays probably has an influence, possibly by attaching some moral weight to a film to which his official sanction has been given. The past year has not been without its instances of objection taken by local authorities to the exhibition of certain pictures. From Manger to Cross, a film taken with much enterprise and at great cost of time and money, caused some discussion, and its exhibition was banned in a few towns. Dante's Inferno was another production which came in for a certain amount of prohibition.



MUSIC AND DANCING LICENSES BILL.

The following Bill was introduced in the House of Lords, and after various amendments in Committee, passed its third reading in the form in which it appears below on March 26. The Bill is not yet law, as it yet has to be dealt with in the Commons.

The Bill proposes to effect an amendment of the law contained in the provisions of the Disorderly Houses Acts, 1751 and 1818, and the Public Entertainments Act, 1875, which relate to music and dancing licenses, and which apply in the cities of London and Westminster and the area (exclusive of the administrative county of Middlesex) within twenty miles thereof.

The principal object of the Bill is to enable the Councils of the administrative counties of London, Essex, Hertfordshire, Kent, and Surrey and the Corporation of West Ham (which are the licensing authorities) to grant such licenses within the limits in question at any time, instead of being restricted, as, at present, to annual licensing meetings; to make charges for licenses for music and dancing, varying in amount according to circumstances; and to repeal to some extent the Acts of 1751 and 1875, and to re-enact, with minor modifications, provisions in place thereof.

A BILL INTITLED

An Act to amend the law as regards music and dancing licenses in London and parts of certain adjoining counties.

Be it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:—

EXTENT OF ACT.

1. This Act shall extend and apply to the administrative county of London and to those parts of the administrative counties of Buckinghamshire, Essex, Hertfordshire, Kent, and Surrey, and of the county borough of West Ham and the county borough of Croydon, which are within twenty miles of the cities of London and Westminster.

DEFINITIONS.

2. In this Act "licensing authority" means:—

(a) as respects any administrative county or any part thereof the council of such county; and

(b) as respects the county borough of West Ham and the county borough of Croydon, the mayor, aldermen, and burgesses of such borough; and "premises" means a house, room, garden, or other place.

MUSIC AND DANCING LICENSES.

3. (1) Premises, whether licensed or not for the sale of wines, spirits, beer, or other fermented or distilled liquors, shall not be kept or used for public dancing, singing, music, or other public entertainment of the like kind without a license first obtained from the licensing authority for the purpose or purposes for which the same respectively are to be kept or used.

(2) The licensing authority may grant licenses, to such persons as they think fit, to keep or use premises for all or any of the purposes aforesaid, upon such terms and conditions, and subject to such restrictions, as they by the respective licenses determine.

(3) The licensing authority may transfer any such license to such person as they may think fit.

(4) Subject to the provision hereinafter contained as to the revocation of a license by the licensing authority, every license granted as aforesaid shall be in force for one year, or for such shorter period as the licensing authority on the grant of the license shall determine.

(5) Premises kept or used as aforesaid shall not be opened for any of the purposes aforesaid except on the days and between the hours stated in the license relating thereto, and no such premises shall be open for any of the purposes aforesaid after midnight and before the hour of noon: Provided that if any person applies to the licensing authority for a license exempting him on any special occasion or occasions from the provisions of this subsection relating to the closing of premises it shall be lawful for the licensing authority, if in their discretion they think fit so to do, to grant to the applicant a license exempting him from the before-mentioned provisions of this subsection during certain hours and on the special occasion or occasions to be specified in the license.

(6) The observance of the days and hours of opening and closing as aforesaid shall be a condition of every license.

FEES FOR LICENSES.

4. There shall be paid to the licensing authority in respect of the grant or transfer of a license under this Act such fees as the licensing authority may fix, not exceeding:—

(1) For the grant of a license in respect of church halls, mission halls, schools, institutes, and similar premises, five shillings for every month or part of a month for which the license is granted, or one pound, whichever amount is the lesser;

(2) For the grant of a license in respect of assembly rooms, club rooms, concert halls, hotels, restaurants, public-houses, dancing halls, skating rinks, town halls, drill halls, and swimming baths, five shillings for every month or part of a month for which the license is granted;

(3) For the grant of a license in respect of any premises other than those in this section herebefore mentioned:

For premises accommodating not more than five hundred persons—

Ten shillings for every month or part of a month for which the license is granted.

For premises accommodating more than five hundred but not more than one thousand persons—

One pound for every month or part of a month for which the license is granted.

For premises accommodating more than one thousand, but not more than fifteen hundred persons—

Thirty shillings for every month or part of a month for which the license is granted.

For premises accommodating more than fifteen hundred, but not more than two thousand persons—

Two pounds for every month or part of a month for which the license is granted.

For premises accommodating more than two thousand persons—

Three pounds for every month or part of a month for which the license is granted.

(4) For the transfer of a license—

For premises to which paragraph (1) or paragraph (2) of this section apply, five shillings.

For other premises, ten shillings.

PENALTIES.

5. (1) Any premises kept or used for public dancing, singing, music, or other public entertainments of the like kind without a license for such purposes first obtained, shall be deemed a disorderly house, and without prejudice to any enactment respecting the prosecution of persons keeping a disorderly house, the person keeping or rated as occupier of the same shall be liable on summary conviction to a penalty not exceeding one hundred pounds, and, in the case of a continuing offence, to a further penalty not exceeding fifty pounds for every day on which the same are so kept or used after conviction therefor.

(2) In the case of any breach or disregard of any of the terms, conditions, or restrictions upon or subject to which a license was granted, the holder thereof shall be liable on summary conviction to a penalty not exceeding twenty pounds, and in the case of a continuing offence to a further penalty not exceeding five pounds for each day on which such offence continues after conviction therefor, and such license shall be

liable to be revoked by the licensing authority.

(3) Notwithstanding anything in any other Act any fines recovered under this section on the prosecution of a licensing authority shall be paid to the licensing authority taking the proceedings leading to the recovery of the same.

SAVING FOR THEATRES AND OTHER PLACES LICENSED BY THE CROWN OR LORD CHAMBERLAIN.

6. Nothing in this Act shall extend or be construed to extend to the theatres royal in Drury Lane or Covent Garden or either of them, nor to such performances and public entertainments as are or shall be lawfully exercised and carried on under or by virtue of letters patent, or license of the Crown, or the license of the Lord Chamberlain.

SAVING FOR OTHER POWERS.

7. The powers by this Act conferred upon a licensing authority shall be in addition to and not in derogation of any of the powers of licensing now vested therein.

SHORT TITLE AND COMMENCEMENT.

8. This Act may be cited as the Music and Dancing Licenses Act, 1912, and shall come into operation on the first day of November nineteen hundred and twelve.

REPEAL.

9. From and after the commencement of this Act the enactments mentioned in the schedule to this Act are hereby repealed to the extent specified in the third column of that schedule.

SCHEDULE.

Session and Chapter.	Short Title.	Extent of Repeal.
25 Geo. 2 c. 36.	Disorderly Houses Act, 1751.	Sections two, three, and four.
38 & 39 Vict. c. 21.	Public Entertainments Act, 1875.	The whole Act.
59 & 60 Vict. c. 59.	Baths and Wash-houses Act, 1896.	In section two the words "in the manner herein-after prescribed." pre-scribed." Section three.

THE BADDELEY CAKE.

The time-honoured custom of cutting the Baddeley Cake at Drury Lane on Twelfth Night still remains in force, though the occasion is not now made the excuse for a social function, as was the case when the late Sir Augustus Harris directed the fortunes of Drury Lane. The practice was the outcome of a bequest on the part of Richard Baddeley, a comedian at the theatre, who, by his will, left the sum of £100 to the Drury Lane Fund, to be invested in Consols, in order to provide cake and punch for the members of the Drury Lane company to partake of on Twelfth Night of every year. The first recorded occasion of this having taken place was in 1796, and the custom has been continued without a break every year since. In 1912 Mr. Harry Nicholls, the Master of the Drury Lane Fund, performed the ceremony for the eighth year in succession.

LICENSED AGENTS.

The following is a list of the agents to whom licenses were granted by the L.C.C. at the meetings of the Public Control Committee held on December 6 and 13:—

Actors' Association, 32, Regent Street, S.W.

Adacker and Co., W. Scott, 100, Charing Cross Road, W.C.

Adams's Agency, Broadmead House, Pantons Street, S.W.

Albemarle Syndicate, The (Edward Willis), 157, Strand, W.C.

Albion Concert Bureau (H. G. Hill), 52, New Bond Street, W.

Alliance Agency (E. W. Smith), 23, Cecil Court, Charing Cross Road, W.C.

Altman and Co., H., 7, Bear Street, Leicester Square, W.C.

A.M.U. National Entertainment Bureau, 9, Great Newport Street, W.C.

Ancaster Agency and Exchange, 39, Ovington Street, Cadogan Square, S.W.

Anger and Bauer, 132, Charing Cross Road, W.C.

Ashton and Mitchell, 38, Old Bond Street, W.

Ashton's Royal Agency, Albany Mansions, 87, Charing Cross Road, W.C.

Auckland, Alfred, 12-13, Henrietta Street, Covent Garden, W.C.

Aytoun, George, 7, Prima Road, Brixton, S.W.

Barclay, George, 221, Brixton Hill, S.W.
Barnard and Eden, Elephant and Castle Theatre.

Bassano's Agency, 61, Carados Street, W.C.

Bauer, L. H., 2M, Portman Mansions, W.

Bawn's Agency, 18, Adam Street, W.C.

Beale, Ashley, Walcot Cottage, Kennington Road, S.E.

Bellew and Stock, 35, St. Martin's Street, W.C.

Benn's Variety Agency, 78, New Park Road, S.W.

Bentley, Walter, 168, Brixton Road, S.W.

Bernhardt's Philharmonic Concert Direction, H., 101, Regent Street, W.

Blackmore's Dramatic Agency, 11, Garrick Street, W.C.

Bliss, David, 110, St. Martin's Lane, W.C.

Boyd and Brinkworth, 443, Strand, W.C.

Braff, Ltd., A., 42-43, Cranbourn Street, W.C.

British Bioscope School (Cohen Hyman), 5, New Oxford Street, W.C.

Brook's Agency, 36, Shaftesbury Avenue, W.

Brown, Papa, 30, Angell Road, Brixton, S.E.

Brown and Co., Joe, 58, Chicksand Street, S.E.

Bureau des Débutants, 87, Wigmore Street, W.

Burns, Harry, Walter House, 418, Strand, W.C.

Cadle's Agency, 105, Strand, W.C.

Cass, Richard, 87, Shaftesbury Avenue, W.

Casson, Ltd., Louis, 17, Shaftesbury Avenue, W.

Cazman, Henri, 138, Denmark Hill.

Central Agency, E. E. Cutler, 61, Chandos Street, W.C.

Chappell and Co., Limited, 50, New Bond Street, W.

Clafin, Corliss, 5, Rostrevor Road, Fulham. Claxton, Tom, 2, Gordon Mansions, Francis Street, W.C.

Collins, Joe, 102, Dean Street, W.

Collins's Music Hall (J. P. Mitchelhill), Islington Green, N.

Concert Direction, E. W. Gilchrist, 19, Milner Street, S.W.

Concert Direction, Daniel Mayer, Chatham House, George Street, Hanover Square, W.

Concert Direction, Mitchell and Ashbrooke, 7A, Piccadilly Mansions, W.

Concert Direction, E. L. Robinson, 7, Wigmore Street, W.

Concert Direction, G. A. Backhaus, 193, Regent Street, W.

Cooke-Frankish and Robinson, 89, Boundaries Road, Balham, S.W.

Cooper-Lissenden, Walter, 34, Stockwell Park Road, S.W.

Co-Partnership Agency, 34, Strand, W.C.

Dallas and Sons, 415, Strand.

Daniels' Agency, 5, Gresham Road, Brixton. Darrell, Fred, 415, Strand, W.C.

Darley's Agency, 38, Stockwell Park Road, S.W.

Day and Liddy, 44, Cranbourn Street, W.C.

Day, Harry, Effingham House, Arundel Street, W.C.

Day, Nat, 5, Denmark Street, W.C.

Denton and Hart, 56, Whitcomb Street, W.C.

De Reeder, Limited, Louis, 29, Loughborough Park, S.W.

De Vere, Ernest, 72, Waterloo Road, S.E.

Durham, Fred, 74, Upper Tulse Hill, S.W.

Edelsten, Ernest, 17, Green Street, W.

Egbert's Agency, 17, Shaftesbury Avenue, W.

Elaine and Co., 22, Harleyford Road, Vauxhall.

Empire Variety Agency (H. M. Hartman), 20B, Charing Cross Mansions, W.C.

Entertainment Supply Bureau (Wm. Trussell), Oakley House, Bloomsbury Street, W.C.

Fortune and Granville, 91, St. Martin's Lane, W.C.

Foster's Agency, Limited, 8, New Coventry Street, W.

French's Agency, 17, Charing Cross Road, W.C.

Fritz's Agency, 20, Cranbourn Street, W.C.

Garrick Entertainment Bureau (F. Tyler Wiggins), 71-72, Strand, W.C.

General Theatrical Agency (Frank Wethersby), 3, Bedford Street, Strand.

Globe General Agency (A. D. Starr), 199, Piccadilly, W.

Goodson, Jack, 17, Lisle Street, W.C.

Haimsohn, N. P., 8, Stafford Street, W.

Hamilton, Jack, 41, Charing Cross Road, W.C.

Hart, David, 18, Charing Cross Road, W.C.
Hart, Samuel, 24, Endymion Road, Brixton.
Haymarket Bureau (Charles Steuart), 14, Whitcomb Street, W.C.

Hays' Concert Direction, Alfred, 26, Old Bond Street, W.

Henschel's Agency, 22, Leander Road, Brixton.

Higham, Fred, 5, Durand Gardens, Clapham Road, S.W.

Holmes, Thomas, 10, St. John's Road, Brixton.

Hooper, Karl F., 132, Charing Cross Road, W.C.

Howson's Bureau, 314, New Cross Road, S.E.

Hubbard's Agency, 219, Coldharbour Lane, S.W.

Hutchings, Harry, 53, Thurlow Street, Walworth.

Hyman, Limited, S. M., 29, Leicester Square, W.C.

Ibbs and Tillett, 19, Hanover Square, W.

Imperial Agency (W. H. Baker), 20, Regent Street, S.W.

International Agency (Adolph Isenthal), 27, Holmwood Road, Brixton, S.W.

International Agency (Maurice de Frece), 72, Chasefield Road, S.W.

Johnson, J. W., 93, Kennington Park Road, S.E.

Jury's Imperial Pictures, Limited, 7A, Upper St. Martin's Lane, and 19-21, Tower Street, W.C.

Keith, Prowse and Co., Limited, 162, New Bond Street, W.

Kingsley and Hall, 37, King Street, W.C.

Kremer, A. C., Percy Hall, 3, Percy Street, W.

Lacon and Ollier, 2, Burlington Gardens, W.
Leader and Co., 14, Royal Arcade, Old Bond Street, W.

Little, Fred J., 4, Arthur Street, W.C.

Littler and Co., F. Rolison, 8, West Street, Cambridge Circus, W.

London Dramatic and Literary Bureau (F. R. Rutter), 81-83, Shaftesbury Avenue, W.

Loring's, Ltd., 3, Piccadilly, W.

Lotto's Agency, 10, Greek Street, W.C.

McDowell's Agency, A. S., 57, Ashburnham Grove, Greenwich.

McLaren and Co., Waldorf Chambers, 11, Aldwych, W.C.

Marinelli, Ltd., H.B., 18, Charing Cross Road, W.C.

Maskelyne and Devant, St. Georges Hall, W.

Milburn Hartley, 22, Leicester Square, W.

M.S. Bureau (M. H. Harden), 99, Regent Street, W.

Napoli and Co., 35, Waterloo Road, S.E.

Nathan and Co., Ltd., Ben, 113-117, Charing Cross Road, W.C.

National Federation of Professional Musicians, 39, Gerrard Street, W.C.

Newman, Robert, 320, Regent Street, W.

Newman's Agency, 108, Strand, W.C.

Oliver, Will, 40, Stockwell Park Road, S.W.

Opera and Concert Bureau (A. E. Joseph), 8, Stafford Street, Old Bond Street, W.

Orchestral Association, 13-14, Archer Street.

Pacey's Agency, 18, Charing Cross Road, W.C.

Passpart, W. L., 39, Charing Cross Road, W.C.

Pastor's Agency, 15, Great Russell Street, W.C.

Pearson, George, 30, Limesford Road, Peckham Rye.

Peel's, Ltd., Granville House, Arundel Street, W.C.

Phillips, H. B., 17, Orchard Street, W.

Preston, James, 5, Wardour Street, W.C.

Ralland, Herbert, and Russell, Bay, 32, Lisle Street, W.C.

Rainbow's Concert Direction (G. Killick-Morley), 53, Bousfield Road, New Cross.

Rayne, George, Portugal House, Portugal Street, W.C.

Reeves's Agency, 331, Brixton Road, S.W.

Rosen and Lewis, 59, Connaught Terrace, Hyde Park, S.W.

Rouse, Willie, 23, Southwold Road, Clapton.

Rubens and Co., Frank, 20, Cranbourn Street, W.C.

Russell Concert Direction, T. Arthur, 13, Sackville Street, W.

St. James's Musical Agency, 60, Great Portland Street, W.

Scandinavian Agency (Jules Guise), 25, Bonham Road, Brixton.

Schultz-Curtius and Powell, 44, Regent Street, W.

Schultz Paul, 38, Cranbourn Street, W.C.

"Semper Ubique" Agency, 15, Inglewood Road, N.W.

Shaw, and Co., Tom, 18, Adam Street, Adelphi.

Sherek Bernard, 17, Lisle Street, W.C.

Sinclair and Co., George, 118, Kennington Road, S.E.

Smythson's Agency, 38, Craster Road, Brixton.

Somers and Masters, 1, Tottenham Court Road, W.C.

Stage Agency, 304, Regent Street, W.

Stage Dancing Academy (George Lestocq), Durham House Street, Strand, W.C.

Steadman's Agency, 58, Berners Street, W.

Stearn, J. H., 78, Upper Street, N.

Sullivan and Considine Circuit (Benno Obermeyer), 16, Green Street, W.C.

Sylvester's Agency, 271, Clapham Road, S.W.

Tate and Co., George, 150, Strand, W.C.

Temple Agency (N. C. Slaughter), 242-3, High Holborn, W.C.

Theatrical and Vaudeville Exchange (Will Collins and Sam Gethings), Broadmead House, Paton Street, S.W.

Universal Theatrical Bureau (C. E. M. Verity), 49, Bedford Street, Strand, W.C.

Valerie Concert Direction (Annie Valerie), Clavier Hall, W.

Vaudeville Booking Office, 5, Green Street, W.C.

Vert, Limited, N., 6, Cork Street, W.

Victor's Agency, 263, Hammersmith Road, W.

Ward's Agency, 44, Cranbourn Street, W.C.

Ware's Agency, 6-7, George Street, W.

Warner, Limited, Richard, 27, Shaftesbury Avenue, W.

Warwick Theatrical Bureau (W. Cooper-Lissenden), 8, Warwick Court, W.C.

Watts, Clive, 138, Oglander Road, East Dulwich, S.E.

Way, Owen, 15, Grove Road, Brixton.

Webster and Waddington, Limited, 304, Regent Street, W.

West London Variety Agency (Samuel Lee), 453, Strand, W.C.

Wheeler, Worland S., 12, Henrietta Street, W.C.

Wieland's Zæo Agency, 10, St. Martin's Street, W.C.

Williams, Bertram, 10, Blenheim Street, W.

Willheim, Limited, 17, Charing Cross Road, W.C.

World's Variety Agency (Rufe Naylor), 41, Charing Cross Road, W.C.

Wyllie, Julian, 18, Charing Cross Road, W.C.

AGENCY BY-LAWS.

The following by-laws, drawn up by the London County Council, were confirmed on August 10 by the Home Secretary. They refer to agents practising in the administrative county of London (exclusive of the City of London), and are made under the London County Council (General Powers) Act, 1910:—

1.

Throughout these by-laws the following words and expressions shall, unless the context otherwise requires, have the meanings hereafter assigned to them, that is to say—

The "Council" means the "London County Council."

"Agent" means a person licensed by the Council to carry on an employment agency.

"Applicant" means and includes both an applicant seeking an employer and an applicant seeking an employee.

"Register" means and includes a book, card, or form.

"Preliminary fees" means and includes any fee, audition fee, commission, deposit or monetary payment required or accepted from an applicant either in connection with the registration of the application or for any service connected with such application before the applicant has accepted employment or entered into the situation procured or has been otherwise suited.

"The premises" means and includes the premises specified in the license of the agent and any other premises used for the purposes of or in connection with his business.

2.

No agent shall demand or receive from any applicant payment of any fee or charge unless he shall previously have furnished to such applicant printed or written particulars of his fees or charges, or, if the fee or charge is paid at the premises by the applicant in person, unless his scale of fees or charges is exhibited in such a position that it can be read by the applicant in that part of the premises in which payment is made.

3.

An agent shall within seven days of the receipt of a license to carry on an agency furnish the Council with a copy of his scale of fees or charges, and shall not substitute therefor any other fees or charges without first giving notice in writing of the same to the Council.

4.

No agent shall receive any preliminary fee from any applicant who applies to an agent in respect of and in response to an advertisement of a vacant situation.

5.

No agent shall in any advertisement, circular, contract, or other document issued or made by him or on his behalf or by any verbal representation made by him or on his behalf in connection with his business knowingly deceive or attempt to deceive or cause to be deceived any applicant.

6.

An agent shall in every advertisement or circular issued in connection with his business notify that he is an agent, and shall keep on the premises a copy of every such advertisement or circular for a period of twelve months from the date of the issue of such advertisement or circular.

7.

No agent shall arrange for the employment abroad of any female person unless he is in possession of information obtained from a responsible person or society or from some other trustworthy source testifying to the satisfactory nature of the proposed employment.

8.

No agent shall propose or arrange for the employment abroad of a female person under the age of sixteen years without first obtaining the sanction in writing of her parents or lawful guardian, and unless he has satisfied himself that suitable arrangements have been made for the welfare of such person during the continuance of such employment, and for her return to this country on the conclusion of such employment, and that such employment is legal in the country in which the employment is to take place; and on making an engagement with such person he shall furnish to her free of cost a written document containing the provisions of this by-law, and stating that such provisions have been complied with. The agent shall in any particular case, if so required by the Council, furnish the Council with full particulars of the arrangements.

9.

An agent shall in every case in which he arranges for the employment abroad of any person, or for the employment in this country of any person resident abroad, furnish such person free of charge with a copy of the contract or other document showing the terms and conditions of such employment drawn up in a language understood by such person.

10.

No agent shall make or cause to be made any false entry in any register, receipt, commission note, or other document required to be kept, furnished, exhibited,

drawn up, prepared or executed in pursuance of these by-laws.

11.

If an agent provides upon the premises sleeping accommodation or lodging for any female applicant, he

(a) Shall not suffer any room used by such female applicant for sleeping to be so occupied that there will be in such room less than 350 cubic feet of air space for each person accommodated therein.

(b) Shall keep exhibited in such room a legible notice stating the total number of persons which such room will accommodate in conformity with this by-law.

(c) Shall keep such room furnished with suitable separate bedsteads and sufficient suitable bedding for the number of persons which such room will accommodate in conformity with this by-law.

(d) Shall not cause or suffer any bed in such room to be occupied at any one time by more than one person.

(e) Shall not suffer any male person, other than a person in charge of the premises, to be in that part of any premises which female applicants are for the time being using for sleeping accommodation.

12.

An agent (other than an agent in connection with whose business no preliminary fees are demanded or received, and who makes each transaction with an applicant the subject of a contract in writing) shall keep a register of applications made by employers, and shall enter therein particulars of every application as to employment he receives, and shall include in such particulars (a) a reference number against the name of each applicant, (b) the date of registration, (c) the name and address of the applicant, (d) the nature of the employment, (e) the salary, wages, or terms offered, (f) the amount of any fee paid or payment made by the applicant, and the number of the receipt given for such fee or payment, (g) the name of every person seeking employment who is either named to the applicant or to whom particulars of the employment are given, and (h) if an engagement has been made, the name of the person engaged and the reference number against the name of that person in the register of applications made by persons seeking employment. Such agent shall either keep the applications he receives in alphabetical order, or keep a correct alphabetical index of such applications.

13.

An agent (other than an agent in connection with whose business no preliminary fees are demanded or received,

and who makes each transaction with an applicant the subject of a contract in writing) shall keep a register of applications made by persons seeking employment, and shall enter therein particulars of every application for employment he receives, and shall include in such particulars (a) a reference number against the name of each applicant, (b) the date of registration, (c) the name, address, and age of the applicant, (d) the nature of the employment desired, (e) the salary, wages, or terms desired, (f) the amount of any fee paid or payment made by the applicant and the number of the receipt given for such fee or payment, (g) the names and addresses of previous employers and the nature or character of the last employment, (h) the name of every employer who is named to the applicant or to whom the name of the applicant is given, and (i) the name and address of the employer engaging and the reference number against the name of such employer in the register of applications made by employers. Such agent shall either keep the applications he receives in alphabetical order, or keep a correct alphabetical index of such applications.

14.

An agent (other than an agent in connection with whose business no preliminary fees are demanded or received, and who makes each transaction with an applicant the subject of a contract in writing) shall keep a book of forms of numbered receipts and counterfoils, and shall issue a receipt in respect of every payment or deposit made by an applicant, and shall enter on such receipt and the counterfoil thereof his trade name and address, the date of payment and the reference number of the applicant in the register of applications made by employers or the register of applications made by persons seeking employment, and, where the payment is an engagement fee, the nature of the employment offered to the applicant and the wages and emoluments attaching thereto.

15.

An agent in connection with whose business no preliminary fees are demanded or received, and who makes each transaction with an applicant the subject of a contract in writing, shall in every such transaction correctly indicate in the contract or commission note the following particulars:—

(a) The name and address of the applicant.

(b) The name of the person with whom the engagement of the applicant is made.

(c) The place at which the engagement is to be fulfilled.

(d) The salary to be paid to the applicant.

(e) The commission to be paid to the agent.

(f) The conditions under which any future commission to the agent will be payable.

The agent shall provide a copy of such contract or commission note to the applicant, and shall keep a copy on the premises for a period of not less than twelve months, and he shall also keep all such contracts or commission notes or copies thereof correctly indexed and in order of date or arranged alphabetically according to the name of the applicant.

16.

A theatrical, variety or concert agent shall keep a complete list of children

under the age of 16 years who are booked by him for engagements either in London or elsewhere, and shall in such list indicate the place or places of entertainment at which each child is booked to perform and the length of engagement of each child at each such place of entertainment.

17.

From and after the date of the confirmation of these by-laws, the by-laws relating to employment agencies, which were made by the Council on the 18th day of December, 1906, pursuant to Section 47 of the London County Council (General Powers) Act, 1905, shall be revoked.

MISCELLANEOUS EVENTS OF THE YEAR.

January 7.—Reception given by Mr. and Mrs. Martin Harvey to Professor Max Reinhardt at the Prince's Galleries, Piccadilly.

January 14.—Inaugural meeting of the new Touchstone Club at the Adelphi Restaurant.

January 15.—Opening meeting of a Conference on Speech Training at the Bedford College, Baker Street.

February 20.—What was described as "the first artistic Cabaret in England" presenting a new style of entertainment" had its opening performance at the little Boudoir Theatre, Pembroke Gardens, W.

March 19.—Opening of new Music Hall Home at Gipsy Hill.

May 10.—Opening of "Shakespeare's England" at Earl's Court Exhibition.

May 25.—Princess Alexander of Teck opened the Latin-British Exhibition at Shepherd's Bush.

June 11.—The Theatrical Ladies' Guild held their annual Tea Party at the Albert Hall.

July 1.—Royal Command music-hall performance at the Palace.

July 2.—Annual Theatrical Garden Party in aid of the Actors' Orphanage Fund at the Botanic Gardens.

July 9.—The annual elocution competition (final examination) of the British Empire Shakespeare Society took place at the Haymarket. Mr. Martin Harvey was the judge.

July 11.—Marriage of Miss Viola Tree and Mr. Alan Parsons at St. Martin's-in-the-Fields.

July 17.—Second "Tag Day" on behalf of Music Hall Charities.

August 3.—The Big Circus at Earl's Court was opened under the direction of Mr. C. B. Cochran.

August 17.—Opening of the eighteenth season of Promenade Concerts at Queen's Hall under the direction of Sir Henry J. Wood.

October 8.—*Matinée* at the London Pavilion in aid of the Music Hall Ladies' Guild.

October 23.—The Insurance Commissioners held the third of a series of inquiries as to whether certain classes of workers are em-

ployed under contract of service within the meaning of the Insurance Act at the Civil Service Commission, Burlington Gardens. Mr. Shackleton presided. The question of the position of theatrical orchestras came up for consideration.

October 23.—At the Savoy Hotel a gathering of her admirers presented to Mme. Sarah Bernhardt a national tribute in the form of three volumes containing 100,000 signatures. The occasion was the sixty-ninth anniversary of her birth.

November 4.—At Southwark Cathedral took place the unweaving ceremony and dedication of the Shakespeare Memorial, Sir Sidney Lee and the Bishop of Southwark being the chief participants therein.

November 10.—Annual Playgoers' Club Pantomime Fund performance at His Majesty's.

November 11.—Annual charity *matinée*, promoted by the Grand Order of Water Rats, at the Oxford.

November 14.—At the Newington Sessions House the Theatres and Music Halls Committee of the London County Council sat to hear applications for music, music and dancing, and stage-play licences. The list contained 543 applications in respect of 508 places.

November 29.—The London County Council sat as the licensing authority for the County of London at the County Hall, Lord Chylesmore presiding.

December 3.—*Matinée* at the London Hippodrome in aid of the Variety Artists Benevolent Fund and Institution.

December 12.—Mr. Martin Harvey delivered his lecture, "Some Reflections on the Art of Acting," before members of the Ethological Society at the galleries of the Royal Society of British Artists. Mr. W. L. Courtney presided.

December 17.—A testimonial *matinée* was given at the Oxford to Mr. Charles Coburn, in celebration of his sixtieth anniversary, and in recognition of his work upon the variety stage extending to nearly forty years.

SUNDAY OPENING.

PROBABLY one of the most discussed subjects of the past year was that of Sunday opening. It was started by Mr. Oswald Stoll in the columns of *THE STAGE* in July. Mr. Stoll argued that an unfair advantage was held by picture houses, which were allowed to open on Sundays, and he claimed that the trading conditions should be revised, that the picture houses should be shut, or, alternatively, if they were to open, theatres and music halls should be allowed to open too. A long discussion, contributed to by many prominently concerned in the entertainment world, followed in *THE STAGE*, and many interesting suggestions were put forward for dealing in a practical way with the grievance. Actors and music hall artists naturally were against any extension of their working week, and voted accordingly. The Actors' Association held a meeting in September at His Majesty's, at which Sir Herbert Tree was in the chair. The tone of the meeting represented a resistance against a seven days' working week, and the matter so far as it represented the position of the actor in the event of Sunday opening eventuating at some future time was left untouched. The meeting instructed the Council to oppose any attempt to open theatres and music halls on Sundays. On existing Sunday entertainments, such as those given in picture houses, it was silent, thereby giving a tacit approval to them, which prevented the Council later from joining the Variety Artists' Federation in the deputation which waited on the London County Council and argued against Sunday opening generally. The Variety Artists' Federation went further than the Association, and called for the closing of picture theatres. At a meeting held at the Trocadero Restaurant on September 22, with Mr. Edward Smallwood, L.C.C., in the chair, the following resolution was passed:—

That with a view to preserving Sunday as a day of rest and recreation for all concerned in the production of public entertainments, this meeting calls for the abolition of entertainments on Sunday in dramatic, variety, and picture theatres.

As already stated, the Variety Artists' Federation, in company with the National Association of Theatrical Employés and the Imperial Sunday Alliance, then sent a deputation to the London County Council and laid their views before the Council. Other deputations from representative bodies also visited Spring Gardens, and argued for and against the abolition of Sunday opening in picture houses. At the time the *YEAR BOOK* went to press the London County Council had not dealt with the report of its Theatres and Music Halls Committee on the subject, which favoured a continuance of the existing state of things, with a closer supervision on the financial side to see that the condition that the entertainment should not be given for private gain or by way of trade be strictly enforced. That such a supervision is necessary in a number of cases no one could doubt who studied the returns disclosed to the Council earlier in the year, when it was found that the charitable associations which nominally ran the picture houses on Sunday had benefited a little, but the houses a great deal more by way of heavy rentals charged for the Sundays. According to these figures in one case the rent paid for each entertainment worked out at £1,750 per annum for the theatre, in another it worked out at £2,400 a year, and in another at the large sum of £6,000. Mr. Smallwood, at a meeting of the Council in July, drew attention to these figures, and remarked that when he found so large an amount for rent was charged by the proprietors of these different theatres to those who were using them one day in seven, and that there was to be no private gain, he would like to ask the committee responsible to go to the various borough authorities and ask for a return of the assessments on each of these places. It was quite impossible to realise that the rent of any of these theatres could work out at £6,000 per annum, and if the proprietors were charging those who used them one day a sum that worked out at £4,500 or £6,000 a year, then they were letting them for private gain or in the way of trade.

The Sunday opening question also extended to the provinces. Birmingham was one of the first towns in which a decision was given by the licensing authorities, who early in October, by 55 votes to 30, prohibited Sunday opening in picture houses. This lead was followed in many other towns.

As under the Kinematograph Act, 1909, licenses are necessary only when inflammable films are used, many exhibitors find it convenient to use "non-flam" films, and so relieve themselves of any responsibility under this particular Act, opening on Sunday as on any other day. The difficulty arises in the definition of what a "non-flam" film really is. The Kinematograph Act affords no help in this respect, an omission for which there seems to be no excuse. The difficulties in this connection were emphasised in two police-court prosecutions in December. In one case an exhibitor was summoned at Woolwich for using premises for the purpose of a kinematograph entertainment with inflammable films without a license. Mr. I. A. Symmons, the magistrate, after having pieces of the film tested in court, decided that they came under the heading of "non-flam," and dismissed the summons. In the other case, at North London, an exhibitor was similarly summoned, and Mr. Hedderwick, after having samples of the films tested in court, decided that they were inflammable, and fined the exhibitor. In each case the samples of films tested were similar, and made by the same firm.

NEW THEATRES, MUSIC HALLS, ETC.

- January 15.—Empire, Seaham Harbour.
 January 29.—New, Cannock.
 January 29.—Camden re-opened with drama, twice-nightly, and again, later in year, as Camden Hippodrome (pictures).
 February 5.—Hippodrome, Altrincham.
 March 8.—Eastern Cinema, Eastbourne.
 March 18.—Empire, Chatham.
 April 1.—Vint's Picturedrome (late Empire), Carmarthen.
 May 20.—Cinema Palace, Felixstowe.
 June 10.—New Empress Picture House, Manchester.
 June 15.—Pavilion Picture Palace, Musselburgh.
 June 17.—Empire, Ashbourne.
 June 24.—Cinema de Luxe, Ashford, Kent.
 June 27.—Picture Theatre, Eccles.
 July 22.—Tivoli, Newry.
 July 29.—Palladium, Weymouth.
 August 1.—Reconstructed Royal, Worcester.
 August 5.—Tivoli, Hull.
 August 15.—Coliseum, Bristol.
 August 15.—Star Picture Palace, Castleford.
 September 2.—Chiswick Empire.
 September 7.—Picturedrome, Prestwich.
 September 9.—Wood Green Empire.
 September 14.—Prince's Cinema, Edinburgh.
 September 19.—New, Bangor.
 September 19.—Eden Pavilion, Coundon.
 September 21.—Picture Palace (late Miners' Hall), Butterknowle.
 September 30.—Alexandra Picture Palace, Leeds.
 September 30.—Grand (late Tivoli), Pentre.
 October 14.—The reconstructed Alhambra.
 October 19.—Besses o' th' Barn Picture Palace, Manchester.
 October 21.—Palace, Westcliff, Southend.
 October 21.—Grand (late Prince's), Accrington.
 October 21.—Palace, Kidderminster.
 November 2.—Empire, Jarrow.
 November 4.—St. George's Hall, Falmouth.
 November 7.—Picturedrome, Heywood.
 November 9.—New and Hippodrome, Northampton.
 November 16.—Holderness Picture Hall, Hull.
 November 16.—Hippodrome, St. Augustine's, Bristol.
 November 21.—Picture Palace, Northampton.
 November 25.—Hippodrome, Newcastle.
 November 25.—Picture Hall, Bunce's Lane, Otley.
 November 25.—West End Cinema, Dundee.
 November 25.—Bijou, Bridgwater.
 December 9.—New Royal, Guildford (late Borough Hall).
 December 14.—The Coliseum Picture Theatre, New Brighton.
 December 21.—Imperial Picture Palace, Highbury, N.
 December 23.—Arcadia Picture Palace, Swindon.
 December 23.—Borough Cinema, Fowey.
 December 23.—Playhouse, Stafford late the Lyceum).
 December 25.—Palace, Haswell, Co. Durham.
 December 26.—New, Manchester.
 December 26.—Palace, Luton.
 December 28.—Picture House, Bradford.
 December 30.—Opera House, Dunfermline (reconstructed).

FIRES IN THEATRES.

- February 10.—Messrs. Hollands' travelling Electric Palace, which for the previous nine days had been standing on the Anglesby Hotel ground, Hednesford, was partly destroyed by fire.
 February 22.—Royal, Worcester, gutted.
 March 11.—Lyceum, Gillingham, gutted.
 October 18.—Slight fire at the back of the stage of the Royal, Leicester.
 December 29.—Mr. Harry de Mar's portable theatre at Finedon was burnt down.

MASONIC LODGES.

A RECORD OF MASONIC LODGES AND CHAPTERS, MEMBERS OF WHICH ARE CONNECTED WITH THE DRAMATIC, MUSICAL, AND VARIETY PROFESSIONS.

LODGE OF ASAPH, No. 1319.

Consecrated 1870.

Held at Freemason's Hall, Great Queen Street, London, W.C., on the fourth Tuesday in February, March, May, June, October, and November.

Installation in November.

OFFICERS, 1912-13.

Frank Lister	W.M.
Albert Le Fre	I.P.M.
Tom Clare	S.W.
W. Edwyn Holloway	J.W.
Rev. W. P. Besley, A.G.C. ..	Chaplain.
Chas. Cruikshanks, P.A.G.Std.B.	Treasurer.
James W. Mathews, P.A.G.D.C.	Secretary.
E. A. Pickering	S.D.
George Dyball	J.D.
E. W. Whitmore, P.M. .. .	D.C.
Harry Lockett	Asst. D.C.
J. E. Hambleton, P.M., L.R. ..	Organist.
Antoine Cloetens	Ass. Organist.
Herbert Chenery, P.M., L.R. ..	Ass. Secy.
R. Douglas Cox	I.G.
Oscar Grimaldi	Stewards.
Charles Norton	Tyler.
John Gilbert	

PAST MASTERS.

E. Stanton Jones ..	1870-1	—	G.L. RANK.																																																																																																																																																
Charles Coote ..	1871-2	—																																																																																																																																																	
John M. Chamberlin ..	1872-3	—																																																																																																																																																	
Edward Frewin ..	1874-5	—		Charles S. Jekyll ..	1875-6	P.G.O.		William A. Tinney ..	1876-7	—		Edward Terry ..	1877-8	P.G., Treasr.		George Buckland ..	1878-9	—		Edward Swanborough ..	1879-80	—		Charles Wellard ..	1880-1	—		W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—	
Charles S. Jekyll ..	1875-6	P.G.O.		William A. Tinney ..	1876-7	—		Edward Terry ..	1877-8	P.G., Treasr.		George Buckland ..	1878-9	—		Edward Swanborough ..	1879-80	—		Charles Wellard ..	1880-1	—		W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—					
William A. Tinney ..	1876-7	—		Edward Terry ..	1877-8	P.G., Treasr.		George Buckland ..	1878-9	—		Edward Swanborough ..	1879-80	—		Charles Wellard ..	1880-1	—		W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—									
Edward Terry ..	1877-8	P.G., Treasr.		George Buckland ..	1878-9	—		Edward Swanborough ..	1879-80	—		Charles Wellard ..	1880-1	—		W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—													
George Buckland ..	1878-9	—		Edward Swanborough ..	1879-80	—		Charles Wellard ..	1880-1	—		W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																	
Edward Swanborough ..	1879-80	—		Charles Wellard ..	1880-1	—		W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																					
Charles Wellard ..	1880-1	—		W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																									
W. Meyer Lutz ..	1881-2	—		John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																													
John Maclean ..	1882-3	—		Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																	
Frederick Delevanti ..	1883-4	—		Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																					
Charles E. Tinney ..	1884-5	—		William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																									
William J. Kent ..	1885-6	—		Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																													
Henry J. Tinney ..	1886-7	—		William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																	
William Lestocq ..	1887-8	P.A.G.D.C.		James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																					
James D. Beveridge ..	1889-90	—		T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																									
T. de B. Holmes ..	1890-1	—		Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																													
Alfred E. Bishop ..	1891-2	—		W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																	
W. Sydney Penley ..	1892-3	P.G., Treasr.		J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																					
J. Edward Hambleton ..	1893-4	—		Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																									
Francis H. Macklin ..	1894-5	—		Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																													
Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.		Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																	
Samuel Johnson ..	1896-7	—		W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																					
W. John Holloway ..	1897-8	—		Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																									
Luigi Lablache ..	1898-9	—		Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																													
Charles Blount Powell ..	1899-1900	—		James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																	
James W. Mathews ..	1900-1	P.A.G.D.C.		Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																					
Algernon Syms ..	1901-2	—		Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																									
Louis Honig ..	1902-3	—		Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																													
Akerman May ..	1903-4	—		Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																	
Herbert Leonard ..	1904-5	—		Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																					
Edward W. Whitmore ..	1905-6	—		E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																									
E. H. Bull ..	1906-7	—		Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																													
Herbert Chenery ..	1907-8	—		Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																																	
Ernest H. Paterson ..	1908-9	—		Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																																					
Chris Hilton ..	1909-10	—		A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																																									
A.B. Tapping ..	1910-11	—		Albert Le Fre ..	1911-12	—																																																																																																																																													
Albert Le Fre ..	1911-12	—																																																																																																																																																	

Address of Secretary—
Duke of York's Theatre,
St. Martin's Lane, W.C.

CHAPTER OF ASAPH, No. 1319.

Consecrated 1875.

Held at Freemason's Hall, Great Queen Street, London, W.C., on the fourth Monday in February, April, June, and November.
Installation in June.

OFFICERS, 1912-13.

W. J. Keen	M.E.Z.
G. A. Keen	H.
C. W. A. Trollope	J.
T. de B. Holmes	Scribe E.
J. Weaver	Treasurer.
J. H. Ryley	P.S.
E. H. Paterson	1st A.S.
J. Powell	2nd A.S.
J. Gilbert	Janitor.
PAST PRINCIPALS.	IN CHAIR.
James Weaver	1877
Edward Humphrey	1887
James E. Hambleton	1896
W. S. Penley	1897
Harry Nicholls	1898
Tom de Brunow Holmes	1900
Arthur G. Duck	1901
James D. Beveridge	1903
Luigi Lablache	1904
William J. Harvey	1906
James W. Mathews	1907
Edward W. Whitmore	1908
Clarence T. Coggin	1909
E. H. Bull	1910
F. Stewart, L.R.	1911
Robert D. Cummings	P.A.G.D.C.
J. Percy Fitzgerald	P.A.G.D.C.
William Cleghorn	P.G.Std.B.

Address of Scribe E.—
10, South Villas,
Camden Square,
London, N.W.

LIVERPOOL DRAMATIC LODGE

No. 1609.

Consecrated 1876.

Held at Masonic Temple, 22, Hope Street, Liverpool, on the fourth Tuesday in every month except June and July.

Installation in September.

OFFICERS, 1912-13.

H. C. Arnold, jun.	W.M.
J. Ball	I.P.M.
Frank Coker ("Fred Coles") ..	S.W.
Ed. Geo. Cox	J.W.
Wm. Savage, P.M., P.P.G., Treas.	Treasurer.
R. T. Palmer, P.M.	Secretary.
Geo. Smith	S.D.
Ed. Haigh, P.D.G.S. (Gib.) ..	J.D.
Eustace Baxter, P.M., P.P.G.	
Supndt. of W.	D.C.
J. J. Hewson, P.M.	Asst. D.C.
Aug. Savage	Organist.
W. D. Jones, P.M.	Ass. Secy.
Alf. Hatton	I.G.
J. Breeze, W. Hassan, W. O.	
Bond, W. Crompton, R. Klass,	
R. E. Giffin, A. Moore, and F.	
Stokes	Stewards
J. Wiatt	Tyler.
Lewis Peake, P.P.A.G.D.C. ..	Charity Rpvce

Liverpool Dramatic Lodge—Continued.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
W. W. Sandbrook ..	1880	P.P.S.G.D.	
Wm. Savage ..	1882	P.P.G., Treas.	
J. Finéberg ..	1890	P.P.G.J.D.	
E. Baxter ..	1898	P.P.G.S. of W.	
H. C. Arnold ..	1901—2	P.P.G.J.D.	
W. G. Hartman ..	1903		
J. J. Hewson ..	1904		
T. R. Robertson ..	1905		
R. T. Palmer ..	1906		
W. D. Jones ..	1907		
Joseph Pall ..	1911—12		

Address of Secretary—

61, Park Road,
Seacombe, Cheshire.

DRURY LANE LODGE, No. 2127.

Consecrated 1885.

Held at the Theatre Royal, Drury Lane,
London, W.C., on the second Tuesday in
February, March, April, and November.
Installation in February.

OFFICERS, 1912-13.

Col. H. Walker, P.D.M., G.Swd.B.	W.M.
A. Blomfield Jackson ..	I.P.M.
Blake Adams ..	S.W.
Bruce Smith ..	J.W.
Rev. W. Cree, M.A. ..	Chaplain.
Thomas Catling, P.A.G.D.C.	Treasurer.
T. Percy Fitzgerald, P.G.Std.B.	Secretary.
J. H. Ryley ..	S.D.
Dr. W. Wilson ..	J.D.
Albert G. Neville, P.D.G.D.C.	D.C.
Frank Braine ..	Organist.
E. T. Pryor ..	I.G.
J. C. Harker, R. Frost, George A. Highland (Almoner), A. Steffans Hardy, W. J. Crumplin, and Patrick Gow ..	Stewards
T. Reeves ..	Tyler.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
The Earl of Londesborough	1886	P.G.W.	
Sir Augustus Harris ..	1887	P.G.W., Trsr.	
Sir John E. Gorst, Q.C., M.P.	1888	P.G.W.	
Adm. Sir E. A. Inglefield ..	1889	P.G.D.	
Sir Henry A. Isaacs (Lord Mayor) ..	1890	P.G.W.	
James Fernandez ..	1891	P.A.G.D.C.	
Sir S. B. Bancroft ..	1892	P.G.D.	
Harry Nicholls ..	1893	P.G.Std.B.	
Thomas Catling ..	1894	P.A.G.D.C.	
Oscar Barrett ..	1895		
Henry Neville ..	1896	P.A.G.D.C.	
Gerald Maxwell ..	1897		
Guy Repton ..	1898	A.G.D.C.	
Lionel Rignold ..	1899	P.G.D.	
J. H. Barnes ..	1900		
Luigi Lablache ..	1901		
Albert G. Neville ..	1902	P.D.G.D.C.	
A. Rashleigh Phipps ..	1903		
H. Nye Chart ..	1904		
Clarence T. Coggin ..	1905		
S. H. Tatham Armitage ..	1906		
James Powell ..	1907	P.G.D.	
Rt. Hon. Lord Athlumney ..	1908		
Bedford McNeill ..	1909	P.G.W.	
A. Blomfield Jackson ..	1910		
	1911		

Address of Secretary—

3, Dean Road,
Cricklewood, N.W.MANCHESTER DRAMATIC
LODGE, No. 2387.

Consecrated 1891.

Held at Freemasons' Hall, Cooper Street, Man-
chester, on the fourth Thursday in January,
February, March, April, May, June, September
October, and November.

Installation in April.

Manchester Dramatic Lodge—continued.

OFFICERS, 1912-13.

John Bentley ..	W.M.
Councillor Tom Cook ..	I.P.M.
Richard Martin ..	S.W.
Manby Willson ..	J.W.
Chas. Swinn, P.P.G.D.	Treasurer.
John Butterworth, P.P.G.Swd.B.	Secretary.
Frank Morris ..	S.D.
Harry C. Roberts ..	J.D.
James J. Bennett ..	D.C.
Ernest Catling ..	Organist.
E. Lorimer Wilson ..	I.G.
F. Green, M. Tench, W. L. Law- ley, F. Thorpe, H. R. Clarke, G. T. Ashton ..	Stewards.
Edward Roberts, Prov.G.T.	Tyler.

PAST MASTERS.*	WHEN	W.M.	G.L. RANK.
Chas. Swinn ..	1895	P.P.G.J.D.	
Edwin G. Simpson ..	1898	P.P.G.S.W.	
John Butterworth ..	1900	P.P.G.Swd.B.	
J. Pitt Hardacre ..	1901		
T. Ll. Marsden ..	1902	P.P.G.J.D.	
Harry S. Greenwood ..	1903		
Nelson Stokes ..	1904		
Phillip Joseph ..	1906		
James J. Bennett ..	1907		
John R. Pickman ..	1908		
Arthur E. Wait ..	1909		
S. Fielder ..	1910		
Tom Cook ..	1911		
Peter Lawton ..	1880	P.P.J.G.D.	
Louis Peake ..	1884	P.P.G.A.D.C.	
Geo. W. Potter ..	1898		

* At present Members of the Lodge.

Address of Secretary—

Rochester Avenue,
Sedgley Park, Manchester.GUILDHALL SCHOOL OF MUSIC
LODGE, No. 2454.

Consecrated 1892.

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the second Monday in Feb-
ruary, March, May, November, and December.
Installation in December.

OFFICERS, 1912-13.

F. Harold Hankins, P.M., L.R.,	
P.P.G.O. Herts ..	W.M.
George K. Lang ..	I.P.M.
Mortlake Mann ..	S.W.
Frederick A. Winter ..	J.W.
Walter Morrow ..	Treasurer.
George F. Smith ..	Secretary.
Ben Johnson ..	S.D.
E. Lewis Arney ..	J.D.
Albert E. Rowarth ..	D.C.
Arthur H. Lines, P.P.G.S.D. Herts	Asst. D.C.
Bernard Turner ..	Organist.
David Beardwell ..	Asst. Secy.
Frederick Griffiths ..	I.G.
Garfield Blake and Charles Mogg	Stewards.
George Coop ..	Tyler.

PAST MASTERS.	WHEN	IN CHAIR.	G.L. RANK.
T. Hastings Miller ..	1893	P.G.Swd.Br.	
Geo. F. Smith ..	1893—4	P.G.O.	
W. Henry Thomas ..	1894—5	P.G.O.	
Henry Gadsby ..	1895—6		
Henry Guy, L.R.	1896—7		
William H. Cummings, Mus. Doc., Dublin	1897—8	P.G.O.	
William Hy. Wheeler	1898—9		
Walter Syckelmoore	1899—1900		
David Beardwell ..	1900—1	P.Dep.G.O.	
W. Rogers ..	1901—2	P.P.G.Dep.	
		D.C.	
Thomas R. Busby ..	1902—3	P.Dep.G.O.	
Albert E. Rowarth ..	1903—4		
George H. Dawson ..	1904—5		

Guildhall School of Music Lodge—Contd.

Arthur L. Simmons ..	1905—6	P.Dep.G.O.
Montague Borwell ..	1906—7	—
G. A. Hustler Hinchliff ..	1907—8	—
Sir T. Brooke-Hitching ..	1908—9	P.G.D.
Arthur H. Lines ..	1909—10	—
H. Turnpenny ..	1910—11	—
George K. Lang ..	1911—12	—

Address of Secretary—

"Seabourne,"

Bonham Road,
Brixton Hill, S.W.**GUILDHALL SCHOOL OF MUSIC
CHAPTER, No. 2,454.***Consecrated 1900.*

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the fourth Friday in March,
June, and October.

Installation in March.

OFFICERS, 1912-13.

Hugo T. Chadfield ..	.. ..	M.E.Z.
Arthur L. Simmons ..	.. ..	I.P.Z.
G. Kershaw Lang ..	.. ..	H.
Arthur H. Lines ..	.. ..	J.
Dr. W. H. Cummings, P.G.O.	.. ..	Treasurer.
David Beardwell, P.G.O.	.. ..	Scribe E.
C. H. Allen Gill ..	.. ..	Scribe N.
Kilman R. Ronay ..	.. ..	P.S.
Alfred Heather, P.G.O. Natal	.. ..	1st A.S.
Dr. John W. Pare ..	.. ..	2nd A.S.
George Coop ..	.. ..	Janitor.

WHEN**PAST PRINCIPALS.****IN CHAIR. G.C. RANK.**

T. Hastings Miller ..	1900—1	P.G.Std.B.
Dr. W. H. Cummings ..	1901—2	P.G.O.
W. H. Thomas ..	1902—3	P.G.O.
Thomas R. Busby ..	1903—4	P.G.O.
Fountain Meen ..	1904—5	P.G.O.
Charles E. Tinney ..	1905—6	—
David Beardwell ..	1906—7	P.G.O.
Walter Morrow ..	1907—8	—
Albert E. Rowarth ..	1908—9	—
F. Harold Hankins ..	1909—10	—
George F. Smith, P.G.O.	1910—11	—
Arthur L. Simmons ..	1911—12	—

Address of Scribe E.—

38, Patshull Road,
Camden Road, N.W.**GREEN ROOM LODGE, No. 2957.***Consecrated 1903.*

Held at the Imperial Restaurant, 60, Regent
Street, London, W., on the first Friday in
January, February, April, May, June, November,
and December.

Installation in May.

OFFICERS, 1912-13.

Blake-Adams ..	.. ..	W.M.
J. H. Ryley ..	.. ..	I.P.M.
E. Vivian Reynolds ..	.. ..	S.W.
Frank Vernon ..	.. ..	J.W.
Rev. W. P. Besley, A.G.C.	.. ..	Chaplain.
Harry Nicholls, P.G.Std.B.	.. ..	Treasurer.
J. H. Ryley, I.P.M.	.. ..	Secretary.
Fred Annerley ..	.. ..	S.D.
Douglas Gordon ..	.. ..	J.D.
W. Lestocq, P.A.G.D.C.	.. ..	D.C.
Sydney Lawrence ..	.. ..	A.D.C.
Frederick Ross ..	.. ..	Almoner.
A. E. George ..	.. ..	Organist.
Arnold Lucy ..	.. ..	Ass. Secrty.
A. E. Raynor ..	.. ..	I.G.
J. R. Crauford, Arnold Lucy,	.. ..	Stewards.
Spencer Trevor ..	.. ..	Tyler.
E. J. Nesbitt ..	.. ..	—

Green Room Lodge—Continued.

PAST MASTERS.		WHEN	G.L. RANK.
Harry Nicholls ..	.. ..	1903—4	P.G. Std.B.
J. D. Beveridge ..	.. ..	1904—5	—
Gerald Maxwell ..	.. ..	1905—6	P.A.G.D.C.
Herbert Leonard ..	.. ..	1906—7	—
Akerman May ..	.. ..	1907—8	—
E. H. Bull ..	.. ..	1908—9	—
Charles Macdonald ..	.. ..	1909—10	—
Hubert Willis ..	.. ..	1910—11	—
J. H. Ryley ..	.. ..	1911—12	—

Address of Secretary—

38, Maida Vale, W.

LYRIC LODGE, No. 3016.*Consecrated 1904.*

Held at the Imperial Restaurant, Regent Street,
London, W., on the fourth Saturday in February,
March, October, and November.

Installation in February.

OFFICERS, 1912-13.

G. H. E. Goodman ..	.. ..	W.M.
H. T. Dummett ..	.. ..	I.P.M.
Wilson James Lakeman (Wilson James) ..	.. ..	S.W.
D. Lorne Waller ..	.. ..	J.W.
John A. Stovell, (Edgar Barnes) (P.P.G.D., Surrey) ..	.. ..	Treasurer.
Thos. F. Noakes, P.P.G., Organist, Middlesex ..	.. ..	Secretary.
J. H. Willey ..	.. ..	S.D.
C. E. White ..	.. ..	J.D.
Sir George Pragnell, D.L., L.R. ..	.. ..	D.C.
Walter Walters ..	.. ..	A.D.C.
Jas. Edward Ward ..	.. ..	Almoner.
Harry Hudson ..	.. ..	Organist.
Clarence Nobbs ..	.. ..	I.G.
T. Thorpe Bates, E. H. Shields, H. J. Barclay, and E. H. Baker	.. ..	Stewards.
J. Bailey ..	.. ..	Tyler.

PAST MASTERS.**WHEN****W.M.****G.L. RANK.**

W. S. Penley ..	.. ..	1904—5	P.G. Treasr.
Joseph Harrison ..	.. ..	1905—6	A.G.D.C.
Charles Bertram ..	.. ..	1906—7	—
J. A. Stovell ..	.. ..	1907—8	—
George Pragnell ..	.. ..	1908—9	—
F. A. Ransom ..	.. ..	1909—10	—
Tom Clare ..	.. ..	1910—11	—
Harry T. Dummett ..	.. ..	1911—12	—

Address of Secretary—

Apsley Lodge, Kimberley Road,
Clapham, S.W.**LYRIC CHAPTER, No. 3016.***Consecrated 1910.*

Held at Freemasons' Hall, Great Queen Street
London, W.C., on the third Saturday in January
March, and November.

Installation in January.

OFFICERS "ELECT," 1913-14.

P. A. Ransom (P.P.G.T. Surrey) ..	.. ..	M.E.Z.
John A. Stovell, Prov. G. Treas., Surrey ..	.. ..	I.P.Z.
J. H. Willey ..	.. ..	H.
H. J. Barclay ..	.. ..	J.
Thos. F. Noakes ..	.. ..	Scribe E.
G. H. E. H. Goodman ..	.. ..	Scribe N.
J. A. Stovell ..	.. ..	Treasurer
Walter Walters ..	.. ..	P.S.
Alfred Hill ..	.. ..	1st A.S.
Wilson James ..	.. ..	2nd A.S.
Harry Hudson ..	.. ..	Organist.
A. Francis May ..	.. ..	Steward.
J. Bailey ..	.. ..	Janitor.

Lyric Chapter—Continued.

AST PRINCIPAL.	WHEN IN CHAIR.
Tom Clare	1910—11—12
John A. Stovell	1912—13
Address of Scribe E.—	
Apsley Lodge, Kimberley Road, Clapham, S.W.	

ORCHESTRAL LODGE, No. 3028.*Consecrated 1904.*

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Thursday in March, May, September, and December.

Installation in March.

OFFICERS, 1912-13.

Robert Gray	W.M.
Frank James	I.P.M.
W. Silvester	S.W.
H. Van Deermerschen ..	J.W.
John Solomon	Treasurer.
Geo. F. Smith	Secretary.
Alfred Ballin	S.D.
H. Goom	J.D.
Thomas R. Busby	D.C.
Charles Woodhouse	Organist.
B. Jones	I.G.
C. Appleford	Steward.
R. B. Whiteman	Tyler.

PAST MASTERS.

	WHEN W.M.	G.L. RANK.
Thomas R. Busby	1904—5	P.Dep.G. Organist
Albert E. Rowarth	1905—6	—
W. A. Sutch	1906—7	—
Frank Stewart	1907—8	—
John H. Calcott	1908—9	—
James Breeden	1909—10	—
Edward W. Whitmore ..	1910—11	—
Frank James	1911—12	—

Address of Secretary—

Seabourne,
Bonham Road,
Brixton Hill, S.W.

ORCHESTRAL CHAPTER, No. 3028.*Consecrated 1906.*

Held at the Holborn Restaurant, High Holborn, London, W.C., on the third Friday in April, June, and December.

Installation in April.

OFFICERS, 1912-13.

Robert Gray	Z.
Hale G. Hambleton	I.P.Z.
Edwin James	H.
Frank James	J.
George F. Smith	Scribe E.
W. Silvester	Scribe N.
D. Beardwell	Treasurer.
C. Appleford	P.S.
Montague Borwell	1st A.S.
Cecil Dorling	2nd A.S.
J. Whiteman	Janitor.

PAST PRINCIPALS.

	WHEN IN CHAIR.	G.C. RANK.
Thomas R. Busby	1906—7	P.G.O.
J. Edward Hambleton ..	1907—8	—
Albert E. Rowarth	1908—9	—
Frank Stewart	1909—10	—
Edward Whitmore	1910—11	—
H. G. Hambleton	1911—12	—

Address of Scribe E.—

Seabourne,
Bonham Road,
Brixton Hill.

CHELSEA LODGE, No. 3098.*Consecrated 1905.*

Held at the Town Hall, Chelsea, London, S.W., on the third Friday in March, April, May, June, July, August, September, and October.

Installation in May.

OFFICERS, 1912-13.

George H. Dyball	W.M.
Walter F. K. Walton	I.P.M.
Ernest T. R. Lester	S.W.
Albert E. Nicklin	J.W.
Wolfe Simon Lyon, L.R.,	P.A.G.P.
Charles J. Doughty	Treasurer.
W. H. Atlas	S.D.
Albert Felino	J.D.
Harry Bawn, P.M.	D.C.
Walter H. Hitch, P.M. ..	Almoner.
Angelo A. Asher	Organist.
Hal Chapter	I.G.
Douglas White, Erne	Chester,
Edwin Brett	Stewards.
J. H. McNaughton	Tyler.

PAST MASTERS.

	WHEN W.M.	G.L. RANK.
James W. Mathews	1905—6	P.A.G.D.C.
Albert Le Fre	1906—7	—
Theodore Schreiber	1907—8	—
Henry Coutts	1908—9	—
Walter H. Hitch	1909—10	—
Harry Bawn	1910—11	—
Walter F. K. Walton ..	1911—12	—

Address of Secretary—

14, Rostrevor Road,
Fulham, S.W.

CHELSEA CHAPTER, No. 3098.*Consecrated 1907.*

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Friday in March, June, September, and November.

Installation in June.

OFFICERS, 1912-13.

Harry Bawn	M.E.Z.
W. H. Roberts (Atlas) ..	H.
Charles J. Doughty	J.
Walter H. Hitch, P.Z. ..	Scribe E.
A. T. Chamberlain	Scribe N.
Wolfe Simon Lyon, P.A.G.D.C.	Treasurer.
Monte Bayly	P.S.
Frank Hardie	1st A.S.
A. W. Hanwell	2nd A.S.
George H. Dyball	D.C.
H. E. Rayne, G. Cheeseman	Stewards.
Erne Warsaw	Organist.
John Gilbert	Janitor.

PAST PRINCIPALS.

	WHEN IN CHAIR.	G.C. RANK.
James W. Mathews	1907—8	P.A.G.D.C.
Albert Le Fre	1908—9	—
Herbert Chenery	1909—10	—
Henry Coutts	1910—11	—
Walter H. Hitch	1911—12	—

Address of Scribe E.—

14, Rostrevor Road,
Fulham, S.W.

BOHEMIAN LODGE, No. 3294.*Consecrated 1908.*

Held at Masonic Hall, Oliver Street, Birkenhead, on the fourth Friday in January, February, March, April, May, September, October, and November.

Installation in May.

Bohemian Lodge, No. 3294—Continued.**OFFICERS, 1912-13.**

Dr. H. Keavs Bentley	W.M.
Henry Mathison	I.P.M.
Will Jones	S.W.
R. E. Giffin	J.W.
W. J. Kerr, P.M., P.P.G.Treas.	Treasurer.
A. J. Fishlock, P.P.A.G.D.C.	Secretary.
George Mathison, P.M. 2294	S.D.
Andrew T. Wright, P.P.G.S.	J.D.
A. J. Shelley-Thompson, P.P.G.W.	D.C.
J. Taylor-Davies, P.P.G.S.W.	Asst.D.C.
Frederick Bulmer	Almoner.
J. F. Swift, P.M., P.P.G.O.	Organist.
Ernest Wighton	Asst. Secy.
Frank Weston	I.G.
E. H. Godsland, Arthur Russell, James Moie, J. F. Wood, A. N. McLeod, George Prince, W. W. Hook, F. A. Parker, W. Lund, T. A. Williams, F. Parkinson, James Mills and E. W. James.	Stewards.
John Scott, P.M., P.P.G.S.W.	Tyler.

PAST MASTERS.

	WHEN	W.M.	G.L. RANK.
A. J. Shelley-Thompson	1908—9	P.P.G.W.,	Cheshire.
H. R. Romer	1909—10	P.P.G.D.,	Cheshire.
W. S. Tafner	1910—11	P.P.A.G.D.C.	—
Henry Mathison	1911—12	—	—

Address of Secretary—

"Inglewood,"

Belmont Drive,

Liverpool.

PROSCENIUM LODGE, No. 3,435.*Consecrated 1910.*

Held at the Town Hall, King's Road, Chelsea, S.W., on the first Tuesday in March, April, May, June, July, August, September, and October.

Installation in March.

OFFICERS, 1912-13.

Charles J. Doughty	W.M.
W. H. Roberts (Atlas)	I.P.M.
Frank Hardie (appointed not invested)	S.W.
Monte Bayly	J.W.
Wolfe Simon Lyon, L., R.P.A.G.P.	Treasurer.
George A. Keen	Secretary.
Harry Bawn	S.D.
John T. W. Grant	J.D.
Albert Le Fre, P.M., L.R.	D.C.
Erne Warsaw	Organist.
B. J. Whiteley	I.G.
Gilbert Girard, Harry Bancroft, Stanley Palmer, Chas. Norton.	Stewards.
J. H. McNaughton	Tyler.

PAST MASTER.

WHEN W.M.

Albert Le Fre	1910—11
W. H. Roberts (Atlas)	1911—12

Address of Secretary—

14, Rostrevor Road,

Fulham, S.W.

DRAMATIC MARK LODGE, No. 487*Consecrated 1895.*

Held at Mark Masons' Hall, Great Queen Street, London, W.C., on the second Thursday in February, fourth Thursday in March, and the second Thursday in October, November, and December.

Installation in December.

Dramatic Mark Lodge No. 487—Cont.**OFFICERS, 1912-13.**

James Powell	W.M.
Chris Hilton	I.P.M.
J. H. Ryley	S.W.
Alfred Ellis	J.W.
Ludwig Simon	M.O.
Tom Clare	S.O.
W. E. Holloway	J.O.
Rev. C. E. L. Wright, P.M.	Chaplain.
Charles Cruikshanks, P.M.	Treasurer.
Clarence Sounes	Reg. of M.
Will Sparks	Secretary.
Douglas Gordon	S.D.
W. H. Roberts	J.D.
G. S. Beeching	D.C.
A. H. Hunt	I.G.
Frank Callingham and E. V. Reynolds	Stewards.
F. Banchini	Tyler.

PAST MASTERS.

G.L. RANK.

Harry Nicholls	1895—6	P.G.Std.B.
Rev. C. E. L. Wright	1896—7	P.G.C.
Charles Cruikshanks	1897—8	—
W. A. Tinney	1898—9	—
Harry Nicholls	1899—1900	P.G.Std.B.
H. G. Danby	1900—1	—
W. J. Holloway	1901—2	—
Herbert Leonard	1902—3	—
Thomas Fraser	1903—4	P.G., Treas.
E. H. Paterson	1904—5	—
The Rt. Hon. the Lord Athlumney	1905—6	P.G.W.
A. G. Duck (D.M.)	—	—
Clarence T. Coggin	1906—7	—
J. E. Hambleton	1907—8	—
G. A. Keen	1908—9	—
W. J. Keen	1909—10	—
W. Hotten George	1910—11	—
Chris Hilton	1911—12	—

Address of Secretary—

32, Walbrook, E.C.

**DRAMATIC LODGE NO. 487 OF
ROYAL ARK MARINERS.***Consecrated 1901.*

Held at the Mark Masons' Hall, Great Queen Street, London, on the second Thursday in the months of November and December in every year, and at such other periods as the W.C.N. for the time being shall appoint.

Installation in December.

OFFICERS, 1912-13.

Chris Hilton	C.N.
Clarence Sounes	J.
W. H. Roberts	S.
Will Sparks	Treasurer.
James Powell	Scribe.
J. J. Pitcairn	S.D.
W. J. C. Nourse	J.D.
J. Barker	D.C.
A. E. Mallinson	G.
F. Banchini	W.

PAST COMMANDERS.

WHEN IN CHAIR

Charles Cruikshanks	1901—2
Harry Nicholls	1902—3
Rev. C. E. L. Wright	1903—4
Herbert Leonard	1904—5
Thomas Fraser	1905—6
"	1906—7
A. M. Scarff	1907—8

Address of Scribe—

34, Essex Street,

Strand, W.C.

THEATRICAL ORGANISATIONS.

THE ACTORS' ASSOCIATION.

STEADY if slow progress has marked the work of the Actors' Association towards building up the position to which the representative body of actors should attain. If the income be small and the expenses be heavy the Association has the satisfaction of having emerged from the insolvent state in which it was a few years ago. The debentures, which at one time stood at £800, and were always a millstone round the neck of the Association, have been reduced, and the liability amounts to something under £200, while a growing membership roll brings increased subscriptions. At the annual general meeting, held on March 19 at His Majesty's, the accounts showed that during 1911 the income had been £827 18s. 4d. and the expenses £779 17s. 6d. The work of the Council of the past year should go well toward gaining the confidence of actors generally, and bring about increased support. The Standard Contract has been kept well before managers, and its claims have been duly pressed, with some success so far as the Society of West End Theatre Managers are concerned, as from this body a promise was extracted that a deputation would be received to discuss the points. In February the Council placed on record their support of a suggestion made by Sir George Alexander at a London County Council meeting advocating a municipal theatre. The Council appeared somewhat undecided for a time on the question of the Censorship. Mr. Bendall being appointed as assistant examiner of plays, the Council passed a resolution to the effect that the Council learnt with regret that a successor to Mr. Redford had been appointed as Examiner of Plays without apparently any modification in the powers entrusted to that office. The Council had sincerely hoped that the resignation of the Lord Chamberlain, announced at the moment when the office of Examiner of Plays was vacant, would lead to some definite action towards carrying out the recommendations of the Joint Committee. A copy of the resolution was sent to the Prime Minister.

At their next weekly meeting the Council apparently modified views they had expressed in the foregoing resolution by passing one to the effect "That in view of any possible misapprehension they desired to place on record their unswerving adherence to the retention of the office of Censorship of Plays."

Members of the Association were kept well informed on the rather intricate workings of the National Insurance Act, and in addition to issuing a clearly drawn statement in pamphlet form, a mass meeting was called and held at His Majesty's, where the working of the Act so far as it affected actors was explained farther by one of the Commissioners. At another mass meeting held in September at His Majesty's, the Association naturally showed a strong disapproval of opening theatres and music halls on Sunday, without entering upon the question of the privileges in this respect held by the picture houses.

The annual dinner held at the Criterion on Sunday, December 8, was well attended. Mr. Cyril Maude was in the chair. At the time the book went to press the Council were making arrangements for a benefit *matinée* to be held early in 1913, for which they have the promised active help of the President of the Association, Sir Herbert Tree.

The President of the Actors' Association is Sir Herbert Tree; the Vice-Presidents are Sir George Alexander, Mr. Martin Harvey, Mr. H. B. Irving, and Mr. F. R. Benson.

The Council are as follows:—Mr. Frederick Annerley, Mr. F. J. Arlton, Miss Phyllis Broughton, Miss Rose Cazalet, Mr. C. Hayden Coffin, Mr. C. F. Collings, Mr. C. A. Collins, Mr. Arthur Dennis, Mr. Clarence Derwent, Mr. William Devereux, Mr. W. G. Fay, Mr. James Gelderd, Mr. Frederick James, Miss Laura Leycester, Mr. Murri Moncrieff, Mr. John Mortimer, Mr. Frederick Morland, Mr. Henry Pettitt, Mr. Tom A. Shale, Miss Vita Spencer, Miss Lucy Sibley, Mr. Adnam Sprange, Mr. Wyn Weaver, Mr. Chris Walker, and Mr. Ben Webster.

Secretary, Mr. Duncan Young.

Offices, 32, Regent Street, Piccadilly Circus, W. Telephone Gerrard 1753.

THE THEATRICAL MANAGERS' ASSOCIATION.

The Theatrical Managers' Association has 90 members, who represent about 250 theatres.

President: Mr. Cyril Maude.

Vice-Presidents;

Mr. J. B. Mulholland.

Mr. W. B. Redfern.

Mr. J. F. Elliston.

Mr. Arthur Bourchier.

The Council, which is elected annually, is divided into four sections, as follows (1912):—

LONDON.

Mr. Arthur Bourchier.

Mr. Cyril Maude.

Mr. Tom B. Davis.

Mr. Walter Melville.

Mr. Chas. Frohman.

Sir Herbert Tree.

Mr. P. M. Faraday.

Mr. Fred Terry.

Mr. H. B. Irving.

SUBURBAN.

Mr. H. G. Dudley Bennett.

Mr. J. B. Mulholland.

Mr. Wentworth Croke.

Mr. Fredk. Melville.

Mr. Fred Fredericks.

Mr. Ernest Stevens.

PROVINCIAL.

Mr. Milton Bode.

Mr. W. W. Kelly.

Mr. J. W. Boughcon.

Mr. Egbert Lewis.

Mr. Sidney Cooper.

Mr. W. B. Redfern.

Mr. Otto Culling.

Mr. R. Redford.

Mr. E. J. Domville.

Mr. H. W. Rowland.

Mr. E. Dottridge.

Mr. T. W. Rowe.

Mr. J. F. Elliston.

Mr. W. Payne Seddon.

Mr. Charles Elphinstone.

Mr. F. W. Wyndham.

Mr. Graham Falcon.

Mr. Fred W. Warden.

Mr. John Hart.

TOURING.

Mr. Frank B. O'Neill.

Mr. T. C. Wray.

The annual general meeting takes place the last Tuesday in January.

At their autumn meeting, when Mr. Cyril Maude took the chair at a general meeting for the first time since his election as president, the association adopted a resolution of the council to the effect that:—"Our members be recommended in all cases in which performances are given at their theatres for the benefit of any object not connected with the theatrical profession, that 10 per cent. of the gross takings of such performances be collected by the manager and paid to theatrical charities."

THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of twenty-two members, including two hon. members, Sir Squire Bancroft and Sir John Hare.

President, Sir Herbert Tree; Vice-Presidents, Sir Charles Wyndham; Sir George Alexander, and Mr. George Edwardes; Members, Sir George Alexander, Sir Squire Bancroft, Mr. Arthur Bourchier, Mr. Arthur Chudleigh, Mr. Arthur Collins, Mr. Robert Courtneidge, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. George Edwardes, Mr. Charles Frohman, Mr. P. M. Faraday, Mr. J. M. Gatti, Mr. William Greet, Sir John Hare, Mr. Frederick Harrison, Mr. Gerald du Maurier, Sir Herbert Tree, Mr. Herbert Trench, Mr. J. E. Vedrenne, Mr. Lewis Waller, and Sir Charles Wyndham.

Meetings are held on the first Wednesday of each month. The Committee meet when required.

The theatres controlled by the members are:—Adelphi, Apollo, Comedy, Criterion, Daly's, Drury Lane, Duke of York's, Gaiety, Garrick, Globe, Haymarket, His Majesty's, Lyric, New, Prince of Wales's, Royalty, St. James's, Shaftesbury, Vaudeville, and Wyndham's.

Managing Director and Secretary, Mr. J. E. Vedrenne, 74, Dean Street, Shaftesbury Avenue, W. Telephone: Gerrard 93.

THE THEATRES ALLIANCE.

This Association was formed in the year 1894, under the name of the Suburban Managers' Association. The membership was originally limited to suburban managers, but, it being found desirable to extend the sphere of usefulness of the Association, the scope was enlarged by making eligible for membership all proprietors, lessees, licensees, directors, and responsible managers of theatres receiving touring companies. The name was changed to the present one in 1908.

The objects of the Association are, *inter alia*, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action and the institution or defence of proceedings legal or otherwise.

The officers of the Alliance are:—President, Mr. S. Barnard; Vice-President, Mr. F. W. Carpenter; Hon. Treasurer, Mr. W. Payne Seddon; Hon. Auditors, Mr. J. L. S. Moss, and Mr. Bannister Howard; Hon. Secretary, Mr. J. Moverley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet every month at Criterion Chambers, Jermyn Street, S.W., on the second Tuesday in the month to discuss and deal with any matters of general or particular interest that may arise.

TOURING MANAGERS' ASSOCIATION, LIMITED.

The Association has one hundred and twenty members. The Committee, which is elected annually, consists of twenty-seven members. The present Committee is as follows:—President, Mr. Wentworth Croke; Chairman, Mr. M. V. Leveaux; Vice-President, Mr. E. Graham Falcon; Honorary Treasurer, Mr. J. Bannister Howard; Honorary Solicitor, Mr. W. Muskerry-Tilson, 26, Southampton Street, W.C.; Messrs. Cecil Barth, Eugene Bertram, Arthur Bertram, J. A. Campbell, Oswald Cray, William Giffard, W. H. Glaze, Charles Harrington, J. Forbes Knowles, W. W. Kelly, G. B. Lambert, H. A. Langlois, Samuel Livesey, Lauderdale Maitland, Robert Macdonald, Ernest E. Norris, Leslie Owen, Alfred Paumier, G. Brydon-Phillips, E. Taylor Platt, G. M. Polini, Herbert Ralland, W. Payne Seddon, Brandon Thomas, Sir H. Beerbohm Tree, John Tully, G. Carlton Wallace. Secretary, Mr. M. Martin.

The Association made some attempt during the year, without success, however, to approach the Railway Companies in order to obtain a reduction in the new truck rates, which came into force in July.

TRAVELLING THEATRE MANAGERS' ASSOCIATION.

An association formed in 1907 among managers and proprietors of portable theatres. One of the principal matters to which the association turned its early attention was (working hand-in-hand with the Copyright Play Protection Association) that of preventing the pirating of plays in portable theatres. By purchasing the portable rights of plays and letting them out to their members the association has been able to put a certain amount of check on piracy and to bring the price of copyright plays well within the limited reach of its members. It is not a large body, and possibly handicapped by a lack of funds—at the last annual general meeting in May it had but £239 12s. 1d.—it has not sought much in the way of reform amongst portable theatres beyond that already mentioned in the way of piracy prevention, and even in this direction the association can do but little, as many portable managers are not members, and its authority, of course, does not extend beyond its membership. The officers for the current year are:—Mr. A. E. Drinkwater, chairman; Mr. Ebley, vice-chairman; Messrs. J. Johnson, E. Ebley, W. Hagger, and F. D'Albert, advisory committee; and Mr. H. Johnson secretary; Messrs. Plant and Pitt, auditors. Its office is at 219, Folkestone Road.

THE SOCIETY OF AUTHORS.

Dramatists have no separate body to represent them, but under a Dramatic Subcommittee of the Society of Authors they are able to act as an independent section of that body, save on the question of finance. The dramatists now members of the Society number about 250, comprising nearly all the best-known authors. The Drama-

tic Sub-Committee has for its Chairman Mr. R. C. Carton, and is composed of Mr. Rudolf Besier, Mr. C. Haddon Chambers, Mr. Anstey Guthrie, Miss Cicely Hamilton, Mr. Jerome K. Jerome, Mr. W. J. Locke, Mr. Justin Huntly McCarthy, Mr. Cecil Raleigh, Mr. G. Bernard Shaw, Miss E. M. Symonds, and Mr. James T. Tanner.

The questions dealt with by the Dramatic Sub-Committee during the past year have been many and varied, comprising such important issues to dramatic authors as Colonial Copyright, the Sketch Question, the Managerial Treaty, Kinematograph Film Contracts, Travelling Theatre Fees, and Foreign Agents. The meetings and subjects discussed are chronicled fully, from month to month, in "The Author."

On the recommendation of the Dramatic Sub-Committee many cases have been carried through by the Society on behalf of its dramatist members, including claims against travelling managers for fees due to dramatists, actions for breach of agreements, and infringement of copyright cases. Under the last-named heading the Society has recovered a large sum from an American newspaper trust for unauthorised novelisation of a member's drama; in India it has been endeavouring, despite the difficulties of following travelling companies, to put a stop to the piracy of the works of English dramatists, and in other parts of the world has taken action to protect dramatic property from the pirates. To this end it hopes to get strong penal clauses incorporated in the pending Colonial Copyright Laws, as it has found the civil processes at present available sadly inadequate for the protection of the owner of dramatic property. Smaller matters, such as the detention of plays by managers and other theatrical people, it has also taken in hand. While in some cases it has not been able to recover the detained MSS., in others it has been successful, the scripts having been returned to the authors.

Secretary Mr. G. Herbert Thring; address, 39, Old Queen Street, Storey's Gate; S.W.

ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help, by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans.

The President is Sir Charles Wyndham. The Vice-Presidents are Sir Herbert Beerbohm Tree, Sir George Alexander, and Mrs. D'Oyly Carte. Mr. Harry Nicholls is Hon. Treasurer, and Sir Charles Wyndham, and Sir Herbert Beerbohm Tree are the Hon. Trustees.

The members of the Executive Committee are as follows:—

Mr. Morris Abrahams.	Mr. A. Holmes-Gore.	Mr. M. R. Morand.
Mr. J. D. Beveridge.	Mr. J. Bannister Howard.	Mr. Harry Nicholls.
Mr. E. H. Bull.	Mr. S. Major Jones.	Mr. Lionel Rignold.
Mr. Robert Courtneidge.	Mr. Cecil King.	Mr. Algernon Syms.
Mr. Charles Cruikshanks.	Mr. Cyril Maude.	Mr. A. B. Tapping.
Mr. A. E. George.	Mr. Akerman May.	Mr. Arthur Williams.

Actor's Saturday, when a collection is made in every theatre for the benefit of the Fund, is held on the last Saturday in January. The Secretary of the Fund is Mr. C. I. Colton, and the offices are at 8, Adam Street, Strand.

The annual dinner was held on December 15, at the Hotel Metropole, with the Duke of Teck in the chair, when a record subscription of over £3,000 was obtained.

The annual general meeting was held at His Majesty's on February 28, with Sir Herbert Tree in the chair. The accounts showed receipts of £5,326, while the expenditure had been £4,884. The Benevolent Fund, in addition to distributing money for charitable purposes in the ordinary way, has on its books many old actors and actresses to whom pensions are granted in the form of stated sums per week. It also undertakes whenever possible the burial of a member of the theatrical profession in cases where otherwise the expense would be borne by the parish in which the person died.

THE ACTORS' ORPHANAGE FUND.

This Fund, founded in 1896 by Mrs. C. L. Carson, has for patrons the King and Queen and the Princess Royal. Mr. Cyril Maude is the President, having been elected to that position on the death of the late Sir Henry Irving, the Fund's first President. Vice-Presidents are Miss Carlotta Addison, Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Miss Ellen Terry, Lady Tree, Sir George Alexander,

and Sir Herbert Beerbohm Tree. Trustees are Mr. Arthur Bouchier, Mr. Charles Cruikshanks, Mr. Harry Nicholls, Mr. Cyril Maude, and Mr. A. J. Austin. Hon. Treasurer, Mr. C. Aubrey Smith, and Hon. Secretary, Mr. A. J. Austin. The offices of the Fund are at THE STAGE OFFICES, 16, York Street, Covent Garden, London, W.C.

Executive Committee: Miss Ada Blanche, Mr. Arthur Bouchier, Miss Lilian Braithwaite, Rev. Arthur Brinkman, Miss Phyllis Broughton, Mr. Robert Courtneidge, Mr. Charles Cruikshanks, Mr. Kenneth Douglas, Mr. Dennis Eadie, Miss Sydney Fairbrother, Miss Vane Featherston, Mr. George Grossmith, Mr. Edmund Gwenn, Miss May Warley, Mr. D. Lyn Harding, Miss Constance Hyem, Miss Marie Löhr, Mr. Dawson Milward, Mr. Harry Nicholls, Mr. Guy Standing, Miss Hilda Trevelyn, Miss Irene Vanbrugh, Mr. Arthur Wontner, and Mrs. Fred Wright.

The aim of the Fund is to board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

DEFINITION OF DESTITUTE CHILDREN.—By destitute children is meant—

- (a) A fatherless and motherless child.
- (b) A child, of whom one parent is dead, or incapacitated; the other living, but unable to support it.
- (c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage Homes are at 32 and 34, Morland Road, East Croydon.

At the end of 1912 the Fund was supporting fifty children, ten of whom were admitted during 1912.

ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund, which has the King, the Queen, and Queen Alexandra as its patrons, was instituted January 22, 1839, and incorporated by Royal Charter January 29, 1853. It is for the purpose of granting permanent annuities to actors and actresses, singers, dancers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters. Any member who has regularly contributed to its funds for the term of seven years, at any time afterwards, on becoming incapacitated by accident or infirmity from exercising his or her duties, has a claim on the Fund as if he or she had attained the age of sixty years.

On the death of any member the sum of ten pounds, if applied for, is allowed and paid out of the funds for funeral expenses, arrears of subscription, if any, being first deducted if the Directors think fit. President: Sir George Alexander, J.P., L.C.C.; Trustees: Mr. Alfred de Rothschild, C.V.O. Sir Squire Bancroft, and Sir George Alexander, J.P., L.C.C.; Directors: Messrs. Lionel Carson, Lewis Casson, H. Cooper Cliffe, Charles K. Cooper, Tom Craven, Arthur Curtis, Henry Evill, Douglas Gordon, Edmund Gwenn, Hubert Harben, Herbert B. Hays, H. B. Irving, Alfred Jenner, Herbert Lyndon, M. R. Morand, Lionel Rignold, Charles Rock, Bassett Roe, F. Percival Stevens, Hubert Willis, and H. Saxe Wyndham. Secretary: Mr. Charles Cruikshanks, Savoy House. 115-116, Strand, W.C. Office hours, Tuesdays and Fridays, 11 to 4.

THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; President, Miss Fanny Brough; Vice-Presidents, Mrs. Edward Compton, Miss Carlotta Addison, Miss Compton, and Miss May Whitty; Members of the Executive Committee, Miss Lena Ashwell, Lady Burnand, Mrs. Alfred Bishop, Miss Phyllis Broughton, Miss Lilian Braithwaite, Miss Ada Blanche, Mrs. John Douglass, Miss Vane Featherston, Miss Helen Ferrers, Mrs. Sygne Hutchinson, Mrs. Ernest Hendrie, Miss Sophie Harriss, Miss Clara Jecks, Miss Lindsay Jardine, Miss Eva Moore, Miss Wynne Matthison, Miss Alma Murray, Mrs. Raleigh, Miss Louise Stopford, Miss Irene Vanbrugh, Mrs. Fred Wright, Miss Frances Wetherall, and Miss May Warley.

Every member to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guild helps mothers (members of the theatrical profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession. Ladies not connected with the theatrical profession

can be elected as honorary members on payment of a donation not less than 2s. 6d. They can then attend the weekly Bee meetings, the annual general meeting, and all social functions in connection with the Guild; but they have no voting powers.

The Guild is allied to the Needle and Thimble Guild, Edinburgh, and the Stage Needlework Guild, which annually contribute clothing and sums of money.

Bee meetings every Friday, 3 p.m. to 5 p.m.

During the year a performance of "Pitch--and Soap," by E. Lyall Swete, was given at the Haymarket and realised £128 odd, in aid of the Guild, and a Tea Party was given at the Albert Hall, bringing in over £500. The Annual General Meeting was held on December 6 at the St. James's, with Miss Fanny Brough in the chair and the Duchess of Sutherland as the guest. The accounts made up to the end of July showed a balance in hand of £2,272 16s. 6d.

Secretary, Miss Hammond. Offices: 3, Bayley Street, Bloomsbury, London, W.C.

THE STAGE NEEDLEWORK GUILD.

The Stage Needlework Guild was founded in 1895 by Miss Louise Stopford as a branch of the Theatrical Ladies' Guild. Its object is to provide new clothing for the poorer members (men, women and children) of the theatrical profession and the working staffs of the London and Provincial theatres. The Stage Needlework Guild undertakes only the making and supplying the clothes; for purposes of distribution it hands the garments, after an exhibition usually held in December, over to the Theatrical Ladies' Guild. There is one president, Miss Louise Stopford. There are unlimited vice-presidents, the qualification for such a position being an undertaking to find at least five associates.

Rules.—All members to contribute two new useful garments (at least) every year, and pay a subscription of 6d (at least) to cover printing and postage expenses, or contribute 2s. 6d. (at least) in lieu of clothing. Men can become Associates by contributing 2s. 6d. (at least) per annum, which will be used in buying articles which women cannot make (such as blankets, etc.).

The number of garments contributed between 1895 to the end of 1911 was 47,364. An exhibition was held on December 3 at Grosvenor House, Park Lane, at which Mrs. Kendal presided.

Address, Miss Louise Stopford, 19, Belgrave Road, London. S.W.

ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual collection falls on the third Thursday in October in each year.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre manager, touring manager, business or acting-manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day, but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need.

Trustees: Mr. Robert Courtneidge, Sir George Lewis and Mr. Edmund Gwenn.

The Advisory Board stands as follows:—

Chairman, Mr. Henry Ainley. Deputy Chairman, Mr. Sydney Valentine.

Mr. Storey Gofton, Mr. E. M. Robson, Mr. C. Seymour, Mr. Norman V. Norman, Mr. Blake Adams, Mr. Cecil Barth, Mr. C. Hayden Coffin, Mr. J. Forbes Robertson, Mr. Laurence Irving, Mr. Walter Maxwell, Mr. H. A. Saintsbury, Mr. E. Lyall Swete, Mr. Brandon Thomas.

Secretary, Mr. Clarence Derwent, Dudley House, 37, Southampton Street, Strand, London, W.C.

ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the spiritual needs of those members of the Church who are engaged in the dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of

the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which may need their help.

The Actors' Church Union is in no sense a mission to the stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Actors' Benevolent Fund, the Music Hall Ladies' Guild and other theatrical charities in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register, containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of one shilling, which is required to defray the printing and postage expenses connected with the Union.

President, the Right Rev. the Lord Bishop of Winchester; Vice-Presidents, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Southwark, Right Rev. the Lord Bishop of Oxford, Right Rev. the Lord Bishop of Birmingham, Right Rev. Bishop Boyd Carpenter, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Argyll and the Isles, Right Rev. the Lord Bishop of Southampton, Right Rev. the Lord Bishop of Burnley, Right Rev. the Lord Bishop of Hull, Rev. Prebendary Pennefather, Sir Charles Wyndham, Sir Herbert Tree, Mr. Robert Arthur, Mr. Arthur Bouchier, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. W. Alington, Rev. J. Stephen Barrass, Rev. Wm. Cree, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. A. D. V. Magee, Rev. Thomas Varney, Mrs. H. R. Gamble, Mrs. Donald Hole, Miss C. Chambers, Miss E. G. Clarke, Mr. G. Munro Miller, Miss Lilian Baylis, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr. Charles Coburn, Mrs. Carson, Mrs. Edward Compton, Miss Winifred Emery, Miss Harriet Greet, Mr. Charles Hallard, Mr. Fewlass Llewellyn, Miss Eva Moore, Mr. Chris Walker, Mr. Duncan Young; Organising Secretary, Rev. Donald Hole, 14, Milton Road, Highgate, N.; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 13, Warwick Road, Earl's Court, S.W.

The A.C.U. Annual Directory (price 7½d. post free) can be obtained from the Secretary.

CATHOLIC STAGE GUILD.

The objects of the Catholic Stage Guild, founded in 1911, are to help Catholic artists on tour and to place them in touch with the local Catholic Clergy. The means by which these are accomplished are by distributing to the theatres cards giving the hours of Mass and name of priest; forwarding names of members to the priests in the towns visited; and furthering social intercourse among the members. Membership is open to artists or those engaged on the staff and the minimum subscription is 1s. per annum for members and 2s. 6d. per annum for associates. The committee are: Mrs. F. R. Benson, Miss Una Gilbert, Miss Ethel Rainforth, Miss Ellaline Terriss, Messrs. J. J. Bartlett, C. H. E. Brookfield, Charles Burdon, Wal Kent, Arthur Linay, Hyland J. O'Shea, J. P. Turnbull, J. E. Vedrenne, J. Ansdell Wilson, J. K. Woods; Rt. Rev. Monsignor Brown, V.G., Rev. Roderick Grant, Rev. Thomas Kelly, S.J., Rev. B. W. Kelly, Mrs. Leslie Stuart, Miss Edith Anton-Laing, Miss Bessie Arnytage, Miss A. Gould, Miss I. Gould, Miss Ida Molesworth, Miss Mary Rorke, Miss Hilda Trevelyan, Miss Frances Vine, Messrs. Lilford Arthur, F. Owen Chambers, Reginald Garland, A. Houghton Goddard, Patrick Kirwan, James W. Mathews, Duncan McRae, Bernard Merefield, George Mozart, Harry Paulton; Hon. Secretary, Miss Ethel St. Barbe, 108, Grange Road, S.E.; Hon. Assistant Secretary, Mr. Richard B. Mason, 88, Walton Street, Knightsbridge; Hon. Treasurer, Rev. L. N. Herlihy, The Presbytery, Dockhead, S.E.

ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Mrs. Forbes-Robertson, Miss Winifred Mayo, Miss Sime Seruya, and Miss Adeline Bourne. The League now numbers about 700 members. Mrs. Forbes-Robertson is the President of the League, and the Vice-Presidents are Madame Marie Brema, Miss Lillian Braithwaite, Mrs. Langtry, Miss Decima Moore, Miss Eva Moore, Miss Lillah McCarthy, Mrs. Frederick Mouillot, Miss Elizabeth Robins, Mrs. Madeleine Lucette Ryley, Miss Beatrice Forbes-Robertson, Miss Julie Opp, Miss Irene Vanbrugh, Miss Violet Vanbrugh, Mrs. E. S. Willard, and Mrs. Theodore Wright. The Executive Committee are:—Miss Inez Bensusan, Mrs. Saba Raleigh, Mrs. Veasey, Miss Winifred Mayo, Mrs. Arncliffe Sennett, Miss Eva Moore, Mrs. Madeleine Lucette Ryley, Miss Hilda Wauton, Miss May Whitty (Mrs. Ben Webster), Miss Adeline Bourne, Miss Janette Steer, Miss Sydney Keith, Mrs. J. B. Fagan, Miss Decima Moore. Among the members are:—Miss Ellen Terry, Miss Fanny Brough, and Miss Compton. The Hon. Secretary is Miss Adeline Bourne, and the offices are at 2, Robert Street, Adelphi, W.C., Telephone, City, 1214. The Hon. Treasurer is Mrs. Carl Level; the Hon. Barrister, Mr. M. Campbell-Johnston, 2, Paper Buildings, Temple, E.C.; and the Hon. Solicitor, Mr. A. C. T. Veasey, 8, Queen Street, E.C. Green and Pink are the colours of the League.

The League held a *matinée* at the Lyceum in November. In December it addressed a memorial to the Government asking to be allowed to stand before the Bar of the House and lay before the Commons reasons for claiming the vote.

PLAY PRODUCING SOCIETIES.

THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management: Dr. Antonio Cippico, the Hon. Everard Feilding, Sir Almeric W. Fitzroy, K.C.B., K.C.V.O., Mrs. Gordon-Stables, Mr. H. A. Hertz, Mr. E. J. Horniman, Mr. W. S. Kennedy, Mr. W. Lee Mathews, Mr. T. Sturge Moore, Professor Gilbert Murray, Sir Sydney Olivier, K.C.M.G., Miss Magdalen Ponsonby, Mr. G. Bernard Shaw, Mrs. Bernard Shaw, Mr. Charles Strachey, Mr. W. Hector Thomson (Hon. Treasurer), Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Norman Wilkinson, Mr. Ernest E. S. Williams, Mr. Allan Wade, Secretary. Address, 36, Southampton Street, Strand, W.C. Telephone: Gerrard 6907.

The year's productions of this Society were as follows:—

February 4, "Travellers," play in three acts, by Norman McKeown, New Princes; March 10, "The Fool and the Wise Man," play in one act, by Hermann Bahr; and "Creditors," tragi-comedy in one act, by August Strindberg, New Princes; May 5, "The Bias of the World," puppet play in three scenes, by Jacinto Benavente, New Princes; June 16, "Mary Edwards," anachronism in one act, by P. R. Bennett; and "Hindle Wakes," play in three acts, by Stanley Houghton, Aldwych; December 9, "The Waldies," by G. D. Hamlen.

THE PLAY ACTORS.

This Society was formed in June, 1907, amongst several of the more active members of the Actors' Association. The objects of The Play Actors are the production of:—*a.* Original works by English authors; *b.* Shakespearean plays and other classic works; *c.* Translations of well-known foreign works.

From these it will be seen that the objects are in a degree similar to those of other play-producing societies, such as the Incorporated Stage Society, but they go further than these, for in their working details they are so arranged as to bring indirect benefit to the Actors' Association. The membership consists of two degrees—acting membership and ordinary or associate. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscriptions are as follows:—£2 2s., entitling the member to two seats (stalls) throughout the season; £1 1s., which carries one stall throughout the season, or two seats in the dress

circle and upper circle alternately; and 12s. 6d. which carries one seat in the dress circle and upper circle alternately.

During the year 1912 the Play Actors produced the following:—

January 21, "Ferdinand," by David Dainow, Court; "The Painter and the Millionaire," by H. M. Paull, Court; March 10, "The Demagogue," by Norman Mac-Owan, Court; March 31, "December 13," by Norman Oliver Cecilia Brookes, Court; "The Burden," by A. Herbage Edwards, Court; May 19, "The Autocrat of the Coffee Stall," "Innocent and Annabel," "The Dumb and the Blind," and "Muddle Amie," by Harold Chapin, Court; November 10, "Brand" by Ibsen, Court.

Council: Mr. Fewlass Llewellyn (Chairman), Mr. H. K. Ayliff, Miss Inez Bensusan, Mr. Herbert Bunston, Mr. Harold Chapin, Mr. C. F. Collings, Mr. Clarence Derwent, Mr. W. G. Fay, Mr. A. M. Heathcote, Miss Agnes Inlay, Miss Winifred Mayo, Mr. Reginald Rivington, Mr. H. A. Saintsbury, Mr. Hugh Tabberer, Mr. Jackson Wilcox; Hon. Treasurer, Mr. A. M. Heathcote, Lower Farringdon, Alton, Hants; Secretary, Miss Ruth Parrott, Court Theatre, Sloane Square, S.W.

THE ENGLISH PLAY SOCIETY.

Play Examiners and Producers:—Mr. W. L. Courtney, Mr. Arthur Hands, Mr. Tom Heslewood, Mr. T. Arthur Jones, Mr. Frank Lacy, Mr. Fred Lewis, Mr. Leon M. Lion, Mr. Eric Mayne, Mr. Lyddell Sawyer, Mr. Sydney Valentine. Treasurer: Miss J. A. Burton. Manager: Mr. Lyddell Sawyer, 19, Sloane Street, London, S.W.

No performances were given during the year 1912.

THE ONCOMERS' SOCIETY.

The Society was founded in September, 1910. The object of the society: To introduce to the West End of London plays and players hitherto unknown in the metropolis. Performances given in 1912 were as follows:—

June 13, "A Bit of Blue Ribbon," a comedy in one act, by E. M. Thorpe; "The Matchbreaker," a comedy in three acts, by Christopher Landeman, Little Theatre; June 27, "A Man's Wife," a play in one act, by Kathlyn Rhodes; "The Right to Die," a drama in one act, by Riccordero Stephens. "The Prime Minister," a play in one act, by Olive Lethbridge Banbury; "An Unorthodox Bishop," a comedy in one act, by E. M. Thorpe.

Director (during Miss Mara Maltby's absence abroad), H. F. Maltby, 32, Regent Street, W.

THE DRAMA SOCIETY.

This Society, founded in 1911, produces plays at special *matinée* performances, for which subscription tickets (Price 3s. 6d. each) may be obtained from Secretary, The Drama Society, 5, Summerlands Mansions, Muswell Hill, N. Committee:—President, Mr. Rathmell Wilson; Miss Muriel Hutchinson, Miss Isobel Barr.

In 1912 the Society presented the following plays:—"The Roman Road," adapted from a story by Kenneth Grahame, by Ella Erskine, (first production in London); "The Pierrot of the Minute," by Ernest Dowson; "La Mort de Tintagiles," by Maurice Maeterlinck, translated into English by Alfred Sutro, (in this play Miss Edyth Olive appeared as Ygraine); "Orestes," by Richard Le Gallienne, (first production, Miss Edyth Olive appeared as Clytemnestra); "The Experimentalists," by Rathmell Wilson and Muriel Hutchinson, (first production); "Contrasts," by G. A. Redford, (first production); "Hedda Gabler," by Henrik Ibsen. (Translated into English by Edmund Gosse.)

THE MORALITY PLAY SOCIETY.

President: H.H. Princess Marie Louise of Schleswig-Holstein. Committee: The Earl and Countess Beauchamp, The Countess Grosvenor, The Earl of Plymouth, The Earl of Portsmouth, The Earl of Lytton, The Viscount Halifax, The Lady St. Helier, The Hon. Mrs. Reginald Fremantle, Sir Sidney Colvin, Sir Oliver Lodge, F.R.S., Sir Charles Stanford, Sir Herbert Tree, Sir Henry Wood, Miss Lena Ashwell, Mr. F. R. Benson, Mr. Acton Bond, Mr. Arthur Bouchier, Mrs. W. K. Clifford,

The Rev. Percy Dearmer. Miss Hay Drummond. Mrs. Gamble. Mr. Frederick Harrison. Mr. and Mrs. Martin Harvey. Mr. Vivian H. King. Miss Gertrude Kingston. Mrs. Ronald McNeill. Mrs. Noble. Mr. William Poel. Mrs. Romanes. Mr. Athelstan Riley. Mr. Cecil Sharp. Miss Ellen Terry. Miss Marion Terry. Mrs. Ernest Waggett. Hon. Treasurer: Mr. F. E. Blaiklock. Hon. Director of Plays: Mrs. Percy Dearmer. Hon. Consulting Solicitor: Mr. Harvey Clifton. Hon. Secretary: Miss Maud Bartlett. 57, Fellows Road, London, N.W. Minimum Subscription. 2/6.

The Morality Play Society was founded in June, 1911, to produce original Moralities, Mysteries, and Miracle plays, and other modern plays of an ideal nature. "The Soul of the World," first given on December 1, 1911, at the Great Hall of the University of London, Imperial Institute Buildings, South Kensington, was its first production. This was played for five matinées. The music was composed by Mr. Martin Shaw. Miss Lilian Braithwaite, Miss Henrietta Watson, Mr. H. A. Saintsbury, Mr. James Hearn, Miss Helen Haye, and Miss Edyth Latimer were among those who took part. "The Soul of the World" was also presented in Llanfairfechan, North Wales, and at Bradford.

In the spring of 1912 the Morality Play Society presented a triple bill at the Court—"The Travelling Man," by Lady Gregory. "The Hour Glass," by Mr. W. B. Yeats, and "Epiphany," by the Hon. and Rev. J. G. Adderley. The following actors and actresses gave their assistance for these plays:—in "The Travelling Man," Mr. Arthur Wontner, Miss Edyth Latimer, Miss Dorothy Manville; in "The Hour Glass," Mr. W. G. Fay and Mr. Guy Rathbone; in "Epiphany," Mr. Richard Neville, Mr. Stuart Musgrove, Mr. Bertram Forsyth, Miss Lucy Wilson, Miss Helen Haye, Miss Athene Seyler.

There have been several dramatic readings given in connection with the Society by Mrs. Percy Dearmer. Miss Adeline Bourne gave a reading of "Medea," and Miss E. Walsh Hall of "Electra."

On November 29 "The Dreamer, a poetic drama of Joseph in Egypt," by Mrs. Percy Dearmer, was given for a run of eight performances at the King's Hall, King Street, Covent Garden. The music by Mr. Martin Shaw. In this play Mr. Harcourt Williams, Mr. Otho Stuart, Mr. Acton Bond, Miss Sybil Carlisle, Mrs. F. R. Benson, and Miss Olga Ward appeared.

The Society hope to produce in 1913 another triple bill in the spring—"Cophetua," by John Drinkwater. "Dame Juliana's Window," by the Hon. Mrs. Alfred Lyttelton, and "The Marriage of the Soul," by Clifford Bax.

THE GERMAN THEATRE COMPANY.

(Deutsche Theatre Gesellschaft.)

Was founded in January, 1908, for the production of plays in German, in private or in public. Founder and Director, Mr. Gerald Weiss; Secretary, Mr. Joseph Frühlings. Office: 58, Finsbury Pavement, London, E.C. Membership, acting or non-acting. No liability attaches to non-acting members. Acting members to be either professionals or well-trained amateurs. Producers of plays: Mr. Gerald Weiss and Miss Lena Wirth. Best German authors are chosen, but also works from well-known authors of other nationality than German are presented in German. Also original works produced. MSS. to be sent to the Secretary. One of the main objects of the Society is to give English people an opportunity of getting acquainted with good German works in the original language. The following plays were presented during 1912:—

February 3, "Renaissance." Comedy in 3 acts by Schoenhan and Koppel Ellfeld, at Clavier Hall; March 9, "Liebele" (Light o' Love). Play in 3 acts by Schnitzler, at Clavier Hall; April 20, "Alt Heidelberg" by Meyer-Foerster. Play in 5 acts. Matinée and Evening, at Clavier Hall; June 8, "Die Haubenlerche." Play in 4 acts by E. v. Wildenbruch, at Clavier Hall; June 23, "Antje." Play in 1 act, by Bruno Koehler, at The Little; October 12, "Komtesse Guckerl." Comedy in 3 acts, by Schoenhan and Ellfeld, at The Cosmopolis Theatre; October 27, Triple Bill. "Jephtha's Tochter" by Halm. Comedy in 1 act. "Ein ungeschliffener Diamant." Farce in 1 act, by Bergen. "Antje." Play in 1 act, by Koehler, at The Cosmopolis Theatre; November 16, "Nora" (A Doll's House), by Ibsen, at The Cosmopolis Theatre; November 28, "Liebele." Repeated, at the Cosmopolis Theatre; December 7, "Nora." Repeated, Matinée and Evening, at the Cosmopolis Theatre; December 14, "Alt Heidelberg." Repeated at the Cosmopolis Theatre.

ELIZABETHAN STAGE SOCIETY.

The Society is not now a society in the strict sense of the word, but is rather a voluntary association of those—numbering well over 1,000—who are kept together by the interest and vitality of Mr. William Poel's works. Mr. Poel is the Director, and Mr. Allan Gomme the Hon. Secretary, 41, Upper Gloucester Place, Baker Street, W.

The works given during 1912 were:—"Jacob and Esau," a sixteenth century interlude, and Euripides's play "Alcestis," at the Little, for a week in January; "Sakuntala," Kalidasa's Indian play, at Cambridge, under the auspices of the Cambridge Summer Meeting, for two performances on August 1; Shakespeare's "Troilus and Cressida" for three performances at the King's Hall, Covent Garden, on December 10, 15, and 18.

The "Jacob and Esau" was a revival from the previous April, and the "Alcestis" a continuation of performances given at the London University in December of 1911.

A dinner was given in Mr. Poel's honour at the Trocadero Restaurant on Sunday, December 1, and was attended by many people prominent in artistic circles.

THE IBSEN CLUB.

This club was founded in November, 1909, by Miss Catherine Lewis to present the works of Henrik Ibsen. Directress, Miss Catherine Lewis; secretary, Miss C. A. Arfwedson; studio and office, 65A, Long Acre, W.C. During the year 1912, the Club gave performances, readings and lectures as follows:—January 28, "The Pretenders," a reading, the Ibsen Studio; February 28, lecture, "Ibsen, the Man," by C. A. Arfwedson, the Ibsen Studio; March 17, "Mary Magdalene," by Maurice Maeterlinck, Rehearsal Theatre, Maiden Lane; May 30, "The Hero's Mound," scenes from "Peer Gynt," and last act of "A Doll's House," Clavier Hall, Hanover Square; October 27, three scenes from "The Master Builder," short paper on "Ibsen and his outlook on Women," by C. A. Arfwedson, the Ibsen Studio; December 8, two scenes from "Little Eyolf," short paper on "Ibsen and Fairy Lore," by C. A. Arfwedson, the Ibsen Studio.

THE NEW PLAYERS.

President, Major-General Sir Alfred Turner, K.C.B., R.A.; Executive Committee, Mrs. Drew Anderson, Miss Adeline Bourne, Mr. Reginald Bach, A. W. Evans, Mrs. Sydney Pauling, Mrs. A. C. T. Veasey, Mrs. Crawshaw Williams; Hon. Secretary, Mrs. Gladys Mendl, 2, Hanover Terrace, Regents Park, N.W.; Hon. Treasurer, Dr. John Biermacki, Plaistow Hospital, E.

The productions of 1912 were the "Medea" of Euripides at the Kingsway on February 5, and Mr. Israel Zangwill's "The Next Religion" at the London Pavilion on April 18.

WOMEN WRITERS' SUFFRAGE LEAGUE.

The object of the Women Writers' Suffrage League is to obtain the Parliamentary Franchise for women on the same terms as it is, or may be, granted to men.

The qualification for membership is the publication or production of a book, article, story, poem, or play for which the author has received payment, and a subscription of 2s. 6d., to be paid annually, financial year ending December.

President: Mrs. Flora Annie Steel. Vice-Presidents: Madame Sarah Grand, Miss Beatrice Harraden, Miss Evelyn Sharp, Dr. Margaret Todd, Mrs. Belloc Lowndes, Miss May Sinclair, Mrs. Margaret Woods, Mrs. Meynell, Mrs. F. A. Steel, Mrs. Zangwill, Mrs. Baillie Reynolds, Miss Symonds (George Paston). Committee: Miss Cicely Hamilton, Miss Beatrice Harraden, Mrs. C. Romanné-James, Mrs. H. W. Nevinsin, Mrs. Waldemar Leverton, Mrs. Sarah Tooley, Mrs. Rentoul Esler, Miss Annesley Kenealy. Hon. Secretary: Miss Bessie Hatton. Hon. Solicitor: Mr. Reginald C. Watson. Hon. Head Literature Department: Mrs. Eileen Mitchell. Hon. Treasurer: Mrs. H. W. Nevinsin. Office: Goschen Buildings, 12 and 13, Henrietta Street, London, W.C. Telephone: City, 1808.

A Matinée was given at the New Princes in February, 1912, at which the following plays were presented:—"Edith," by Elizabeth Baker; "Votes for Women" (Act II.), by Elizabeth Robins; "Shakespeare's Dream" a Pageant; also "Foreword," by Cicely Hamilton.

STOCKPORT GARRICK SOCIETY.

The Stockport Garrick Society was founded in 1901 for the purpose of studying and giving performances in dramatic literature. Its headquarters are at Garrick Chambers, Wellington Street, Stockport. The officers are as follow :—President, Alderman Albert Johnson, J.P.; honorary members, Miss A. E. F. Horniman, M.A., William Archer, H. Granville Barker, and John Galsworthy; honorary secretary, George Leigh Turner, 174, Wellington Road South, Stockport; honorary treasurer, Arthur H. Gibbons, "Ruskin" Nursery Road, Heaton Moor; executive committee, Horace Abson, H. J. Bagley, Mrs. Burley Copley, Walter Chadwick, Miss Gaul, S. A. Jepson, Edward R. Lingard, T. G. Morris, A. Horace Page, R. J. Smith, A. W. Slater, Fred. W. Taylor, William Temple, Albert Walthew, T. Henley Walker; honorary auditors, Joseph Aikin and Thomas Dutton.

During the year 1912 the Society gave performances of: "Strife," by John Galsworthy, at the Royal, Stockport, February 12, for a week; "Dealing in Futures," by Harold Brighouse, privately, at headquarters, on April 6; "The Waters of Bitterness," play in three acts, by S. M. Fox, six private representations, October 30, 31, November 1, 2, 5, and 6; "David Ballard," play in three acts, by Charles McEvoy, public performance at St. Thomas's School, Stockport, November 25; public performance, Saos Hall, Stretford, November 30. The syllabus for the early part of 1913 includes the following :—

"Madonna," by George Middleton, "Bombastes Thunderton," by Ludvig Holberg, "Mother and Son," by Percy Redfern, private performance at Garrick Chambers by the Marple Dramatic Society, January 11; Literary meeting, Wednesday, January 15, "Robert Browning," by Professor H. H. Herford, Litt.D.: "The Secret Woman," a play in four acts, by Eden Phillpotts, private representations at Garrick Chambers: Whist Drive, February 6; "Jephthah's Daughter," a play in three acts and a Prologue by X.Y.Z., private representation at Garrick Chambers; "Civil War," a comedy in four acts, by Ashley Dukes, private representations at Garrick Chambers, February 14, for six nights, public performance at Saos Hall, Stretford, February 22; Literary meeting, Thursday, February 13, "A Study in the Character of Shakespeare's 'Macbeth,'" by Rev. Spencer J. Gibb; Debate, Thursday, February 27, "Is the Modern Drama Gloomy?"; "The Pigeon," a fantasy in three acts, by John Galsworthy, private performances at Garrick Chambers, Monday, March 3, for six nights: Annual General Meeting, Thursday, April 24.

In the case of several of the plays performed by the society the scenery is made and painted by the stage staff. The profits from public performances are handed over to charitable and deserving institutions.

THE BURY STAGE SOCIETY.

The Bury Stage Society, which is now in its second season, has its officers as follow :—President, Mr. B. Iden Payne; Producer, Mr. F. Taylor (of Stockport Garrick Society); Hon. Secretary, Mr. T. L. Peers, 78, Heywood Street, Bury; Hon. Treasurer, Mr. A. M. Pennington, 366, Limefield, Bury. Headquarters, Girtton Hall, Manchester Road, Bury. Objects: To stimulate an interest in Modern dramatic literature by means of performances, lectures, readings, and discussions. The plays to be given this season are :—"David Ballard," by C. McEvoy, "Spring in Bloomsbury," by H. Brighouse, and "Realities," by Gertrude Robins.

THEATRICAL CLUBS.

THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follows :—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a collection of more than 600 theatrical portraits and other pictures, and numerous theatrical relics, to which an addition was made recently in the legacy under the will of the late Mr. Augustus F. Montague Spalding, an old and

prominent member of the club. Mr. Spalding left to the club some valuable oil paintings and souvenirs of Charles Mathews. These included "The Bath," by Etty; "Liston Introducing the Young Mathews to the Public," once the property of Charles Mathews; the oil painting by Mathews of his villa at Twickenham, painted by him for Mrs. Spalding in 1874; and a cigar case and blue ash tray used by the celebrated comedian for many years. Secretary, Mr. Charles J. Fitch.

THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees: Mr. Conrad W. Cooke, Mr. A. Gordon Salamon, Sir William P. Treloar, Bart. Committee: Messrs. Achille Bazire, Oliver A. Fry, Reginald Groome, Joseph Harker, Yeend King, V.P.R.I., D. A. Louis, L. Raven-Hill, Edward G. Salmon, J. Walter Smith, E. J. Steegmann, J. Scott Stokes, David Urquhart. Hon. Treasurer, Sir James D. Linton, P.R.I.; Hon. Secretary, Mr. Reginald Geard; Hon. Solicitor, Mr. R. H. Humphreys. (The above-named are members of the Committee ex-officio.) Hon. Counsel, the Rt. Hon. Sir Rufus Isaacs, K.C.V.O.; Hon. Auditors and Scrutineers, Mr. Thomas Catling and Mr. T. H. Gurrin; Hon. Librarian, Mr. C. J. Shedden Wilson. The annual dinner took place on December 7, at the Connaught Rooms, with Lord Moulton in the chair, when Sir John Hare responded to the toast of "The Visitors."

THE ECCENTRIC CLUB.

The Eccentric Club, 21, Shaftesbury Avenue, W., is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and Commerce. The President is Sir Charles Wyndham; Trustees, Mr. Walter J. W. Beard, Mr. Frederick Bishop, and Mr. Thomas Honey; Treasurers, Mr. Tom Fraser and Mr. H. J. Homer; Hon. Secretary, Mr. J. A. Harrison. Committee:—Major H. Bateman, Messrs. H. Montague Bates, W. Fellamy, Frank Calligan, E. L. Campbell, Barnet Cohen, A. J. East, Alfred Ellis, Walter de Frece, W. E. Garstin, F. Glenister, W. S. Hooper, S. Jousiffe, P. Leftwich, John Le Hay, Ernest Stuart, W. J. Dayer Smith, A. J. Thomas, Bertie Crewe, T. Richards, and R. Warner. Telephone: Gerrard 3950.

THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. The Committee are vested with power to elect others than those engaged in dramatic, literary, and artistic professions as members of the club. The larger proportion of the members are actors. The club for a number of years was situated in Bedford Street, whence it moved to its present premises in Leicester Square in 1902. The late Duke of Beaufort was the first President of the club. Sir Squire Bancroft is the present President. The Green Room Club exchanges courtesies with the Savage Club, each club finding accommodation for the members of the other when such occasions as redecorating and repainting temporarily deprive the members of the Green Room or of the Savage of their club premises. Snooker-pool and billiard matches between the two clubs are arranged annually, when silver challenge cups, presented one by each club, are competed for. Sir Herbert Tree some years ago presented a challenge cup to the Club for billiards, which is played for every year. Mr. Lewis Waller has presented one for golf, and Mr. Murray Marks one for bridge.

Mr. George Delacher was for more than twenty years the Honorary Secretary of the Club, and only retired when the Club was enlarged, and moved into its present premises. Mr. Delacher is now more than eighty years of age.

The Green Room Club includes amongst its treasured possessions valuable pieces of autographed plate, the gifts or legacies of various members and celebrities in the dramatic profession. Mr. Henry Nevill's, by whose death during 1910 the club lost one of its most popular members, left a small legacy to the club in order that it might purchase a memento of him in the shape of a silver tankard.

Secretary, Mr. G. Swann. Address, 46, Leicester Square.

THE TOUCHSTONE CLUB.

This club was formed at a meeting held on October 16, 1911, at the Rehearsal Theatre, when Mr. Harry Paulton was elected President, Mr. Harry Nicholls, Honorary Secretary, and Mr. Charles Cruikshanks, Honorary Treasurer. Membership is limited only to actors, that is to say those who at the time of joining are not managers, business or acting managers, musical directors, authors, critics, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. The club house is at the Adelphi Hotel, Strand. The committee include Messrs. Edwin Barwick, J. R. Crauford, J. H. Ryley, H. A. Saintsbury, Edward Sass, and Arthur Williams, and, ex officio, the President, the Treasurer, and the Secretary.

THE MANAGERS' CLUB.

The Managers' Club is instituted for the purpose of bringing touring and resident managers, theatrical proprietors, and all interested in theatrical enterprises and business into touch with each other. The Club has 300 members, and the annual subscription is £2 2s., except in the case of members of the Touring Managers' Association, Limited, who pay an annual subscription of £1 ls. in addition to their subscription to the Association. The Committee, which is elected annually, consists of twenty-one members. The present Committee is as follows:—Chairman, Mr. M. V. Leveaux; Messrs. Cecil Barth, A. H. Benwell, Harry Barford, Arthur Bertram, Sydney Bransgrove, Wentworth Croke, E. Graham Falcon, Grahame Herrington W. W. Kelly, G. B. Lambert, Jose G. Levy, Lauderdale Maitland, Ernest E. Norris, Leslie Owen, Alfred Paumier, E. Taylor Platt, Herbert Ralland, Sir H. Beerbohm Tree, John Tully, G. Carlton Wallace, and Albert Ward; Hon. Treasurer: Mr. J. Bannister Howard; Asst. Hon. Treasurer: Mr. Frank Weathersby; Auditors: Messrs. Bryden, Fedden & Co.; Secretary: Mr. M. Martin: Address: 5, Wardour Street, W.

THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinées and the evening performance.

The members' subscription is 2s. per quarter. The club is open from 11 a.m. to 8 p.m., and contains comfortable reading, resting and refreshment rooms, the former well supplied with books, papers, and magazines. Anyone wishing to see the club will be gladly shown over by one of the committee or the matron.

President. H.R.H. Princess Christian of Schleswig-Holstein; Vice-President, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wilbraham, Lady Alexander, Lady Bancroft, Mrs. Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Hecht, Mrs. R. S. Henderson, Mrs. Kendal, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. Frank Pownell, Lady Tree, Eleonora Lady Trevelyan, Mrs. Philip Walker, Mrs. W. H. Wharton; Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, 35, Parkhill Road, N.W.

THE LYCEUM CLUB.

The Lyceum Club was started in 1904 for the purpose of affording a meeting ground for women of all professions. The interests of dramatists were, however, unrepresented until 1908, when the Authors' Board extended its protection to the dramatists, and a sub-committee was formed, which has included Mrs. Havelock Ellis, Miss M. Stanley Clark, Miss Beatrice Harraden, Miss Bessie Hatton, Mrs. Teignmouth Shore (Priscille Craven), and Miss Muriel Currey. At present it consists of:—Miss M. Stanley Clark, Miss Bertha N. Graham, Miss Muriel Dawbarn, Miss Marjorie Hamilton, Miss Olive Lethbridge and Miss Sybil Ruskin.

The object of the dramatic sub-committee has been to afford dramatist members an opportunity of producing their plays experimentally, and it has been already proved that the work is of real use.

The plays are submitted under a pseudonym, and are judged by five readers:—Miss Constance Beerbohm, Mrs. Matthew Arnold, Mrs. Vigo, Mrs. Mouillot, and Mrs. Turnbull (Eliot Page).

The dramatic sub-committee gave performances on October 26, 1911, December 5, 1911,

and April 30, 1912, the plays produced being:—"According to His Lights," by Ada and Dudley James; "Securing a Fortune," by Bertha N. Graham; "The Anniversary," by M. Stanley Clark; "Johanna of Brooker's Flat," by Arthur Hood.

A large reception was given in Miss Felice Lyne's honour on January 25, at which a one act play by Eliot Page, entitled "Preparing Croary," was produced.

An interesting reading was given by Mrs. Percy Dearmer on November 9, on her Mystery Play, "The Soul of the World," with incidental music by Martin Shaw; and on April 30, Mr. Robert Stevenson gave a lecture on "The Voice on the Stage—and off."

Under the auspices of the sub-committee, a Conference of the London Play Producing Societies was held on March 5, and a Repertory Theatre Dinner on April 15, at which Miss Horniman, of Manchester, Mr. Alfred Wareing, of Glasgow, Mr. Drinkwater, of Birmingham, and Mr. Frederick Whelen, of the Stage Society, were among the guests of honour, and Mr. Clifford Mills presided.

Address: 128, Piccadilly, London, W. Telephone, Gerrard 640.

THE ACTORS' SWORD CLUB.

The Actors' Sword Club was founded by Mr. Gerald Ames in 1910. Membership is limited to artists, authors, singers, musicians, and anyone engaged in the allied arts of the theatre. The yearly subscription is 5s. The club badge is a scarlet band worn on the left sleeve of the jacket. Each member provides his own jacket, foils, etc. Members meet and fence together on Tuesdays and Fridays at one or another of the following Salles d'Armes; Félix Bertrand, 10, Warwick Street, W.; Félix Gruvé, 159, Brompton Road, S.W.; Fred McPherson, 3, Victoria St., S.W. The president is Sir George Alexander; the vice-presidents are Lord Howard de Walden, Mr. Norman Forbes, and Mr. Egerton Castle. The Committee are Messrs. Henry Ainley, J. P. Blake, Justin Huntly McCarthy, E. Vivian Reynolds, Jerrold Robertshaw, and Athol Stewart. Honorary Secretary, Mr. Gerald Ames, 159, Brompton Road, S.W.

During 1911 an important Assault-at-arms was held on June 16 on the Roof Garden, 159, Brompton Road; and a supper was largely attended at the Pall Mall Restaurant on November 23.

The chief event in 1912 was the *matinée* at the St. James's on June 13, in aid of the Actors' Benevolent Fund, when was presented "The Duel throughout the Ages," in which many famous swordsmen participated.

Two members of the club, Mr. J. P. Blake and Mr. Gerald Ames, were in the final pool for the British Amateur Championship, 1911, won by Mr. Blake. Mr. Ames was again in the final in 1912, and he and Mr. Blake were among the British representatives chosen to fence for Great Britain at the Olympic Games, Stockholm, 1912.

THE ACTRESSES' FOIL CLUB.

The Actresses' Foil Club is the ladies' branch of the Actors' Sword Club, and is formed on similar lines to that Club. The President is Miss Irene Vanbrugh. The Committee are: Miss Esmé Beringer, Miss Gracie Leigh, Miss Alexandra Carlisle, Miss Mary Mackenzie. Hon. Secretary, Miss Ruth Maitland, 27, Brunswick Square, W.C. A six-monthly subscription of half a guinea entitles members to meet and fence together at three London Salles d'Armes.

PLAYGOERS' CLUBS.

THE PLAYGOERS' CLUB.

This club was founded in 1884 to encourage social intercourse amongst those interested in the Drama, and to afford facilities for the discussion of all matters connected with the theatre. Debates on new plays are a feature in the club, and in addition, lectures, concerts, dinners, dances, etc., are held to which members have the privilege of inviting guests. There are a golfing society and a Masonic Lodge and Chapter in connection with the club, and it exchanges courtesies with the Manchester Playgoers' Club and other provincial clubs.

Commodious new premises above the Leicester Square Tube Station in Cranbourne Street and Charing Cross Road have recently been acquired, where ample

accommodation is provided for the large and increasing membership. Annual subscription, £3 3s.; entrance fee, £2 2s., in addition to which every member must on election take up one 10s. (fully paid) share in the Playgoers' Club, Limited.

Officers and Committee:—President, Mr. E. Marshall Hall, K.C., M.P.; vice-president, Mr. Henry Rees; trustee, Mr. Louis E. Harfeld; treasurer, Mr. Will Sparks; committee, Messrs. E. J. Bevan, H. Passmore Edwards, Osman Edwards, Carl Hentschel, F. G. E. Jones, A. M. Latham, W. Pett Ridge, Arthur F. Spencer, E. A. Whitehouse; hon. secretaries, Messrs. James Sharpe and Chas. E. B. Kibblewhite; hon. librarian, Mr. Edwin H. Shear.

Excellent work is done by the Playgoers' Club in connection with its Christmas Pantomime Fund. Thousands of children, who possibly otherwise would have little chance of witnessing one of the hardy annuals are annually taken to pantomimes, and if any endorsement were wanted as to this work of the Club being good work, it would be found in the enthusiasm and happiness displayed by the favoured youngsters on these occasions. A notable event in connection with the Club, was, in the closing month of the year, the "Peter Pan" dinner, at which Mr. Marshall Hall presided, and several artists who have appeared in Mr. J. M. Barrie's hardy perennial responded to toasts.

THE O.P. CLUB.

The O.P. Club was founded and opened in the year 1900 by a body of playgoers interested in the pursuit and progress of the drama, and desirous of establishing an institution which would foster and conserve the love of playgoing in a broad and catholic spirit. Its headquarters are at the Adelphi Hotel, Adelphi. Permanent features of the Club are two annual dinners, to which leading actors and actresses are invited. During 1912 a ladies' dinner was given on March 24, at the Criterion Restaurant, with Mr. J. M. Gatti (Mayor of Westminster) in the chair; and a dinner was given at the Hotel Cecil to Miss Neilson Terry, May 19, Sir Herbert Beerbohm Tree in the chair. Most of the "Terry" family were present.

President, Lord Howard de Walden; Vice-President, Mr. Percy Barringer; Trustee, Mr. Carl Hentschel; Hon. Treasurer, Mr. A. E. Elkan; Hon. Secretaries, Mr. J. Davis Smith and Mr. Ernest H. Miers.

On October 20 a "Milestones" Dinner was given at the Hotel Cecil. The three toasts "1860," "1885" and "1912," the three periods in the play, were responded to respectively—1860, Miss Genevieve Ward, Miss Bateman and Mr. Jas. Fernandez; 1885, Sir Squire Bancroft; and 1912, Miss Gladys Cooper and Mr. Dennis Eadie.

THE GALLERY FIRST NIGHTERS' CLUB.

The headquarters of the Gallery First Nighters' Club are at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Subscription, 10s. 6d. per annum. President, Mr. James Kenny; Vice-President, Mr. Aldon Roen; Hon. Treasurer, Mr. John Page; Hon. Secretary, Mr. J. L. O'Riordan; Committee:—Messrs. John Calhaem, H. S. Doswell, Arthur Ellis, Robert Levy, F. Page, P. Rawson, W. O. Summers and G. F. Wright; Hon. Auditor, Mr. Frank H. Long.

The Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The Club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner, held at Frascati's in March, Bohemian suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

The Club claims to be the most democratic playgoing club, and one of the last strongholds of Bohemianism. Its bugbear is "Respectability." Their presidents, etc., are always genuine gallery "boys," the club having a rooted objection to honorary figureheads.

The club had strong associations with the late Nellie Farren, who always spoke affectionately of its members as "her boys." They entertained their never-to-be-forgotten favourite at a dinner on Saturday, April 29, 1899, when Mr. Cecil Raleigh marvelled at the "weird and wonderful enthusiasm." This, however, is a feature which characterises all their dinners. At the annual dinner held in February, 1912, the principal speakers were Mr. Louis Calvert and Miss Kate Cutler. Among the other well-known people who have spoken at their dinners are Miss Ellen Terry, Miss

Eva Moore, Miss Kate Rorke, Gwennie Mars, Miss Ruth Vincent, Miss Nina Boucicault, Mlle. Adeline Genée, Miss Hilda Trevelyan, Miss Fanny Brough, Sir W. S. Gilbert, Sir George Alexander, Messrs. H. V. Esmond, J. Forbes-Robertson, Lewis Waller, Dennis Eadie, Charles Hawtrey, H. B. Irving, Robert Loraine, Arthur Bourchier, James Welch, Oscar Asche, Cecil Raleigh, Sydney Valentine, Martin Harvey, Rudolf Besier, W. Louis Bradfield, Spencer Leigh Hughes, T. McDonald Rendle, W. Pett Ridge, E. F. Spence, James Douglas, Alfred Robins, Hannen Swaffer, Randal Charlton, and the late C. L. Carson, of THE STAGE—a list of which any club might be proud.

At the Sixteenth Annual Dinner, to be held at Frascati's on Sunday, February 23, the principal guests will be Mr. Henry Ainley and Miss Haidee Wright.

BRISTOL PLAYGOERS' CLUB.

The Bristol Playgoers' Club was formed on November 8, 1911, and had elected over 400 members by the time of the annual meeting in May, 1912. During the short first season the following programme was arranged:—

December 14, Miss Horniman addressed the Club, "A Talk on the Drama"; January 4, Mr. Mostyn Pigott lectured on "The British Drama—The Pessimist's Playground"; January 18, Miss Gertrude Kingston lectured, "The Origin of the Dramatic Censorship—being a chapter from the History of Prejudice"; February 2, A Musical and Social Evening; February 8, Dickens Centenary. Recital from "A Tale of Two Cities," by the Rev. A. N. Blatchford. Character sketches by Mr. Bransby Williams; February 22, Lecture on "John Galsworthy" by Prof. Skemp; March 7, Discussion on "What Every Woman Knows." Miss Hilda Trevelyan and Company were entertained at Supper by the Committee; March 14, Lecture by Mr. Hilaire Belloc on "The Misanthrope"; March 28, Discussion on The Shakespeare National Memorial Theatre Scheme; April 11, Discussion on the Ibsen plays presented at the Princes' by Mr. Leigh Lovel and his Company. Rev. Canon Talbot opened the evening; April 25, Mr. Charles Collette gave reminiscences and sketches.

The 1912-1913 season began with a dinner at which Mr. Rutland Barrington was the guest, on October 26. The programme arranged up to Christmas was as follows:—

October 10, Address by Mr. Hilaire Belloc entitled "The Stage as a Criticism of Public Life and Public Officials"; October 31, Reading of Galsworthy's "The Silver Box" by club members; November 14, Discussion on "Typhoon"; November 28, Address by Mr. Iden Payne; December 5, Address by Mr. John Galsworthy; December 9, Performance of "Iphigenia in Tauris" by the Greek Play Company, organised by the club; December 12, Address by Miss Lena Ashwell.

The Bristol Playgoers' Club is affiliated to the Playgoers' Club, London, and to the British Playgoers' Federation.

Over 500 members have now been elected. The subscription is 10s. per annum, and there is an entrance fee of 10s. Committee: President and Chairman, Dr. Barclay J. Baron; Vice-Chairman, Mr. Richard Castie; Hon. Treasurer, Mr. F. R. Stead; Joint Hon. Secretaries, J. F. Holloway, Cairns Villa, Sneyd Park, and J. Clifford Wing, 37, Whiteladies Road; Mrs. Barclay Baron, Mrs. J. Curtis, Mrs. Ostlere, Miss Alexander, Mr. G. K. Archbold, Mr. G. W. Boyd, Dr. Green, Mr. F. C. Hawkins, Mr. C. H. King, and Mr. H. Norton Matthews.

LEEDS PLAYGOERS' SOCIETY.

The Leeds Playgoers' Society was founded in April, 1907, for the "furtherance of operatic and dramatic art." The objects of the society are: (a) the announcement of engagements; (b) the arrangement of special performances; (c) lectures; and (d) co-operation with similar societies. The headquarters are at the Leeds Art Club, 8, Blenheim Terrace, Leeds. The Theatre Night is Monday, and the Meeting Night the first Thursday in the month.

The office of President was vacant at the time the YEAR BOOK went to press. The Hon. Treasurer is Mr. T. A. Lamb, 9, Newport Mount, Headingley, Leeds, and the joint Hon. Secretaries are Messrs. W. P. Irving (Arts Club, 8, Blenheim Terrace) and F. G. Jackson (8, Park Lane). The Committee are:—Prof. Cohen, Messrs. J. B. Crossley, F. R. Dale, C. M. Dawson, H. Hildesheim, L. Marcan, H. Thompson, Mrs. Albert Dawson and Miss Josephy.

The Society does not produce plays on its own account, but, during the year 1912, it arranged for Mr. B. Iden Payne's company to perform "Man and Superman"

(twice), "The Tragedy of Nan" and "Cupid and Common-sense," the two latter for the first time in Leeds, while the Greek Play Company, under the direction of Miss Penelope Wheeler, were invited to give performances of "Iphigenia in Tauris" (twice) and "Hippolytus," each for the first time in Leeds. The Society has had a very large share in the work of the Committee which is arranging an experimental Repertory Season in Leeds for 1913, and its members form the bulk of the subscribers to the guarantee fund.

Among those who have delivered lectures before the Society are Mr. Holbrook Jackson, Mr. G. K. Chesterton, Mr. E. T. Heys, Mr. Edward Compton, Mr. James Welch, Mr. B. Iden Payne, Mr. Ashley Dukes, Mr. Laurence Irving, Mr. Wm. Archer, Mr. W. B. Yeats, Mr. Hilaire Belloc, Mr. Basil Dean, Mr. Lennox Robinson, and Miss Ellen Terry.

SHEFFIELD PLAYGOERS' SOCIETY.

The Sheffield Playgoers' Society was founded in March, 1910, for the purpose of awakening and encouraging an interest in the drama and kindred arts. Amongst others the following have lectured to the Society:—Mr. B. Iden Payne, Miss Cicely Hamilton, Mr. G. K. Chesterton, Miss A. E. F. Horniman, Mr. H. Granville Barker, Mr. J. Galsworthy, and Mr. Hilaire Belloc.

At the request of the Society Mr. B. Iden Payne and Company gave special performances of "Man and Superman," "Nan" and "Cupid and Common-sense," in March, 1912. During the week commencing October 7, 1912, Mr. Payne and Company gave seven plays entirely new to Sheffield, three of which—"The Heritage," by F. J. Adkins, M.A., "Resentment," by Alan Monkhouse, and "Emancipation," by Leonard Inkster—were produced for the first time on any stage. During November arrangements were made with the Bessie Comedy Company to give special performances of "Billy's Little Love Affair," by H. V. Esmond, "The Dear Departed," by Stanley Houghton, "The Liar," by S. Foote, "4 A.M.," by Harry Paulton (for the first time on any stage) and "The Rehearsal," by George Villiers, Duke of Buckingham.

At the commencement of the 1912-1913 session a public meeting, initiated by the Society, was held to discuss the question of holding a Repertory Season, and the proposal was unanimously agreed upon. A guarantee fund was opened which was fully subscribed to within a fortnight. February 10, 1913, has been decided upon for the opening date. In the repertory will be "Chains," "The Return of the Prodigal," "Admiral Guinea," "Cupid and the Styx," and several new one-act plays, which will be produced under the direction of Mr. Orlando Barnett.

† The membership at the end of last session was 465.

‡ The following are the officers:—President, Mr. T. Walter Hall; Hon. Treasurer, Mr. F. Bowman; Chairman of Committee, Mr. F. J. Adkins, M.A.; Committee, Miss F. Corbett, Miss G. Davidson, Miss A. Leesley, Miss E. Ormay, Miss M. Duplock, Miss A. E. Escott, Mrs. T. P. Lockwood, Miss L. Hawson, Mr. E. W. Turner, Mr. E. E. Lewis, Mr. C. F. Young, Mr. J. B. Simpson, Mr. J. A. Clark, Mr. H. L. Cooper, Mr. W. S. Jackson, Mr. A. W. Francis; Hon. Secretary, Mr. R. D. Bennett, 3, Mackenzie Crescent, Broomhall Park, Sheffield.

REPERTORY THEATRES.

THE GAIETY, MANCHESTER.

During the year 1912 Miss Horniman's Company, in addition to several months' season spent in Manchester, have played seasons in London, at the Coronet, and in Canada. Their first productions of the year have included "Mary's Wedding," "Hindle Wakes," "The Question," "Elaine," "Race Suicide," and "Revolt," fuller particulars of which will be found under the heading of Plays of the Year. Their repertory has also included "Twelfth Night," "Candida," "Nan," "Makeshifts," "Mollentrave on Women," "The Little Stone House," "The Silver Box," "Reaping the Whirlwind," "She Stoops to Conquer," "The Return of the Prodigal," "Cupid and the Styx," "Man and Superman," "The Perplexed Husband," "A Question of Property," "The Thieves' Comedy," "The Younger Generation," "You Never Can Tell," Ibsen's Plays, "Widowers' Houses," "What

the Public Wants," "Mary Broome," "Beauty and the Barge," "The Subjection of Kezia," "Pilkerton's Peerage," "The Polygon," "The Charity that Began at Home," "The Pigeon," "The Shepherd," "The Devil's Disciple," "Prunella."

In February and March Miss Darragh's Company played the following at the Gaiety, Manchester:—"The Walls of Jericho," "Alias Mrs. Fairfax," "The Fountain," "The Notorious Mrs. Ebbsmith," "The Likeness of the Night," "The Perfect Widow," "Old Jan," "Captain Brassbound's Conversion," "A Dear Little Wife."

The Liverpool Repertory Company visited the Gaiety, Manchester, in October and November, and performed "Iris," "Lonely Lives," "The Education of Mr. Surragé," and "Tilda's New Hat."

On December 2 matinées of "Hippolytus" and "Iphigenia in Tauris" were given by the Greek Play Company under the direction of Miss Penelope Wheeler.

THE LIVERPOOL REPERTORY THEATRE.

The following plays were among those given by the Liverpool Repertory Company during 1912:—"The Perplexed Husband," "The Tyranny of Tears," "The Oak Settle" (for the first time), "Pillars of Society," "The Return of the Prodigal," "The Fountain," "Marriages Are Made in Heaven," "The Honeymoon," "The Bracelet" (for the first time), "The Shepherd" (for the first time), "The Situation at Newbury" (for the first time), "The Convict on the Hearth," "You Never Can Tell," "The New Sin," "The Cassilis Engagement," "A Roman Holiday" (for the first time), "Dealing in Futures," "Tilda's New Hat," "Captain Brassbound's Conversion," "The Importance of Being Earnest," "A Doll's House," "The Mollusc," "Lonesome Like," "Iris" (first production in the English provinces), "Instinct" (for the first time on any stage), "Press Cuttings," "A Florentine Tragedy," "The Pigeon," "The Education of Mr. Surragé" (for the first time), "Lonely Lives," and "The Voyage Inheritance."

GLASGOW REPERTORY THEATRE.

At a meeting of shareholders of the Scottish Playgoers, Limited, the company which maintains the Glasgow Repertory Theatre, in June, the directors, in their report for the period from June 1, 1911, to May 6, 1912, stated that the Royalty, Glasgow, was opened under the company's management for thirty-one weeks, and that the accounts showed a net loss of £322 5s. 6d. They remarked that "the support accorded by the public to the plays produced during the three months of the season was extremely disappointing, and had it not been for the success of the Christmas production, 'Wee Macgregor,' the loss for the year would have been considerably larger." The balance-sheet showed a capital account of £5,989 in fully-paid £1 shares, and funds in hand and in the bank to the amount of £1,029.

No autumn season was arranged for, and operations of the company are, we understand, temporarily suspended.

THE ABBEY THEATRE, DUBLIN.

Founded in 1898. Its aim was to produce "plays that are literature." In the beginning English actors were brought over to play in the pieces, and at the first production of Mr. W. B. Yeats's "Countess Cathleen" Miss May Whitty, Miss Florence Farr, and Mr. Trevor Lowe were in the cast, with Miss Farr as General Manager and Mr. Ben Webster as Stage Manager. In 1901 performances were given by Mr. W. G. Fay's company of Irish amateurs, calling themselves the Irish National Dramatic Company, and afterwards the Irish National Theatre Society.

Miss Horniman acquired the lease of the Abbey Theatre, rebuilt the house, and gave the Irish National Theatre Society its free use. From 1904 to 1910 Miss Horniman in addition gave the society an annual subsidy.

For seven months of the year the Abbey Theatre Company will be found at the Abbey Theatre, Dublin, and another three months are generally spent in visits to towns in Ireland and England. In 1911-12 a tour was made in the United States of America. In 1912 a Second Company were formed, who perform at the Abbey Theatre when the first company are away. There is also a School of Acting in connection with the theatre.

There are about fifty plays in the active repertory of the company. The following plays were produced during 1912:—

January 4, "The Annunciation," *circa* 1400, "The Flight into Egypt," *circa* 1400: January 11, "MacDarragh's Wife," Lady Gregory; February 1, revival of "The Country Dressmaker," George Fitzmaurice; February 15, "The Tinker and the Fairy" (played in Gaelic), Douglas Hyde; February 29, "The World and the Chylde," 15th century; March 28, "Family Failing," William Boyle; April 11, "Patriots," Lennox Robinson; April 15, "Judgment," Joseph Campbell; June 20, "Maurice Harto," T. C. Murray; July 4, "The Bogie Men," Lady Gregory; October 17, "The Magnanimous Lover," St. John G. Ervine; November 21, "Damer's Gold," by Lady Gregory; and a revised version of W. B. Yeats's *Morality*, "The Hour Glass."

Directors: Mr. W. B. Yeats and Lady Gregory; Controller: Mr. Nugent Monck; Manager: Mr. Lennox Robinson; Business Manager: Mr. Fred O'Donovan.

BIRMINGHAM REPERTORY THEATRE.

The Birmingham Repertory Theatre will be opened on Feb. 15th with a performance of "Twelfth Night."

The plays to be performed include John Galsworthy's "The Pigeon," W. B. Yeates's "Countess Kathleen" and Lady Gregory's "White Cockade."

VARIETY ORGANISATIONS.

VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road, London, W.C., Telephone, Gerrard 6950. Affiliated to the Trades Union Congress, the White Rats Actors Union of America, the International Artists' Lodge of Germany, and L'Union Syndicale des Artistes Lyriques of France. Officers:—Chairman, Mr. W. H. Clemart; Trustees, Messrs. Joe Elvin, Paul Martinetti, and Edmund Edmunds; Treasurer, Mr. G. H. Chirgwin; Accountant, Mr. W. H. McCarthy. Executive Committee meetings every Thursday at 12. London and provincial meetings first Friday in the month at 12. Mr. Fred Herbert, Secretary.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial assistance as regards railroad fares, free legal advice, and free legal protection. There is also a death levy of 6d. per head per member. Entrance fee, 21s. Weekly subscription, 6d.

The Executive are as follows:—Jas. Alexandre, E. Adeler, Martin Adeson, W. H. Atlas, Barney Armstrong, Charles Austin, Joe Archer, Peter Bijou, Signor Borelli, Sid Bandon, Bert Byrne, Harry Barrett, J. R. Barnard, F. J. Barnard, Albert Brady, Thomas Bright, Harry Bancroft, Edwin Barwick, Geo. Brooks, Burnett, Andie Caine, J. W. Cragg, G. H. Chirgwin, Leoni Clarke, Fred Curran, Chas. Coborn, Harry Conlin, Morny Cash, W. J. Churchill, T. C. Callaghan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Harry Delevine, Sam Delevine, Percy Delevine, Robert Dunning, William Downes, J. J. Dallas, Johnny Dwyer, Marriott Edgar, Seth Egbert, W. F. Frame, James Foreman, Fred Ginnett, A. E. Godfrey, Horace Goldin, Arthur Gallimore, W. E. Gillen, Fred Griffiths, Gus Garrick, Geo. Hughes, Carl Hertz, Martin Henderson, Phil Herman, Harry Jee, Tom Joy, Lew Lake, James Kellino, Fred Kitchen, C. W. Kloof, Max Berol Konarah, J. W. Knowles, Albert Le Fre, Alf Leonard, Harry Lauder, Jay Laurier, Fred Latimar, J. P. Ling, John Le Hay, B. Monti, Walter Munroe, Fred Maple, James Mooney, F. W. Millis, Harry Mason, Chas. McConnell, Joe McConnell, Steve McCarthy, Geo. Newham, Orpheus, Jim Obo, Ben Obo, Wal Pink, Jack Pleasants, Pip Powell, Fred Russell, Charles Rich, W. B. Raby, Austin Rudd, J. W. Rickaby, Harry Radford, F. V. St. Clair, Fred Sinclair, Ryder Stone, Max Sterling, Harry Stelling, Eugene Stratton, George Sanford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Joe Tennyson, Thora, Deane Tribune, Albert Voyce, Horace Wheatley, Tom Woottwell, Erne Warsaw, W. H. Wallis,

Horace White, Bert Williams, J. W. Wilson, Harry Wenburn, John Warren, H. O. Wills, J. A. Wilson, Ben Whiteley, Howard Ward, Chas. Whittle, Charles Major, Miller Sutcliffe, W. G. Sutton.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices in Glasgow: Agent, Mr. John Alexander; Liverpool: Agent, Mr. Tom McKay; and Manchester: Agent, Mr. Fred Slingsby. Officers, for the current year:—Hon. President, Mr. Joe Elvin; Hon. Vice-Presidents, Mr. Charles Coborn, Mr. Albert Le Fre, Mr. Fred W. Millis, Mr. E. H. Lucas, and Lient. Albini; Hon. Trustees, Messrs. J. W. Cragg, Paul Martinetti, and G. H. Chirgwin; Hon. Treasurer, Mr. Arthur Rigby; Chairman of Committee, Mr. Arthur Gallimore; Vice-Chairman, Mr. Stanley J. Damerell; Hon. Solicitor, Mr. Eugene Judge (Judge and Priestly).

The annual subscription is 7s. 6d. and from this 2s. 6d. is donated to the new Music Hall Benevolent Institution. At the close of the financial year on September 30 the total funds were: Reserve Account, £558 8s. 8d.; Current Account, £182 6s. 4d.; Cash in hand, £40 14s. 10d.; Total, £811 9s. 10d. The membership still continues to increase; the total number now on the books as active members is a few under 7,000. Weekly meetings of the Committee are held every Wednesday at 12 o'clock.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

Offices, 18, Charing Cross Road, W.C.; Secretary, Mr. C. Douglas Stuart. The work of the society consists of the granting of relief to the deserving poor of the variety profession, and the direction of the Institution of "Brinsworth," Staines Road, Twickenham, where eighteen old performers of both sexes are housed, fed and clothed. The Committee is composed as follows:—Elected for three years: Messrs. Albert Voyce, Ben Obo, W. H. Atlas, Jim Obo, Arthur Gallimore, T. C. Callaghan, Ed. H. Lucas, Stanley J. Damerell, H. Griff, Ed. Crosland, Cecil Rutland, Chas. Gardener, Geo. E. Smythson, Syd Walker, Horace Wheatley, Tom Packer, Bert Williams, Robert Abel, Martin Henderson, Ken Gallimore, F. W. Millis, Chas. Coborn, A. de Brean, C. Kasrac, Wm. Welsh, J. W. Gallagher, W. E. Gillin, Bert Marsden, Eugene Stratton, and H. Falls. Elected for two years: Messrs. Ben Whiteley, Harry Herald, Julian Mack, H. O. Wills, Harry Bancroft, Burnett, W. Fullbrook, Bruce Green, Rich. Taylor, Tom E. Conover, E. Gribben, H. Braff, Arthur Rigby, W. Barrett, A. P. Hemsley, Harry Wright, Chris Van-Bern, J. Barker, Jack Harris, A. Borelli, Chas. Clark, Ted E. Box, Harold Finden, Albert Le Fre, Edwin Barwick, Lieut. Albini, Sid Baker, Reginald Prince, Cyril Yettmah, and Chas. Grantley. Elected for one year: Messrs. H. Huley, Sam Vincent, Horace White, Fredk. Day, Tom Francis, W. Jackson, Tom Morton, A. Schafer, Marriott Edgar, F. Melvin, Walter Dale, Alf. Herald, P. Bijou, Gus Garrick, James Kellino, Dick Bell, Fred McNaughton, Dave O'Toole, Geo. Sandford, Fred Hughes, Seth Egbert, Fred Woellhaf, D. Hendy Clark, Gus McNaughton, Dusty Rhodes, Alf. Leonard, Geo. Herd, H. M. Darsie, Fred Parr, and W. Kellino.

MUSIC HALL LADIES' GUILD.

The Guild was founded in 1906. President, Miss Irene Rose; 1st Vice-President, Mrs. Charles Coborn; 2nd Vice-President, Mrs. Herbert Shelley; Hon-Treasurer, Miss Lottie Albert; The Committee includes, Mrs. Gintaro, Miss Marie Lloyd, Mrs. Herbert Shelley, Mrs. George Gilbey, Miss Julie Macarte, Miss Kate Vulcana, Miss Louie Davis, Mrs. Vernon Cowper, Miss Alexandra Dagmar, Mrs. Chas. Coborn, Mrs. Fred Kitchen, Miss Marie Kendal, Miss Fanny Harris, Mrs. Fawkes, Mrs. Edward Lauri, Miss Ray Wallace, Mrs. Morton, Mrs. Arthur Were, Mrs. Andie Caine, Mrs. Kasrac, Mrs. G. H. Chirgwin, Miss Irma Lorraine, Miss Gladys Huxley, Mrs. Harry Tate, Mrs. Alva, Mrs. G. H. Smythson, Miss Carlotta Levey, Miss Clarice Mayne, Miss Evelyn O'Connor, Mrs. Billy Merson, Miss Maggie Bowman, Miss Bertha De Pas, Miss Mabel Mavis, Mrs. John Spissel, and Miss Norah Delaney.

The Guild was formed with the object of assisting the wives of artists

who, through lack of employment, illness, or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessities as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time. To assist widows of artists to find suitable employment; to find employment for children of poor artists and orphans, as programme sellers, call boys, in sketches, or in offices; to supply necessitous artists with free clothing; to sell stage and other clothing to artists who may require it, at a very small charge; to visit the sick; to give toys, books, and games to sick children of artists.

Meetings are held every Wednesday at the offices, Newport House, Great Newport Street, W.C. Secretary, Miss Melinda May.

THE MUSIC HALL HOME.

The Music Hall Home was founded sixteen years ago by certain prominent members of the Terriers' Association. The objects of the Music Hall Home are to afford shelter to deserving members of the variety profession who have fallen on evil times, and to provide a permanent home for poor performers who, through illness, disablement, or old age, are quite unable to find employment.

At the time the book went to press there were eleven inmates lodged in the Home, which is situated at Colver House, 53, Alexander Road, Gipsy Hill, S.E.

The officers for the ensuing year are:—President, Mr. Walter de Frece; Vice-Presidents, Messrs. Harry Barnard, Harry Bawn, Ted E. Box, G. P. R. Burgess, Tom Branson, Harry Day, Jas. E. Dunedin, Percy Ford, Harry Gage, Walter Hassan, John Lawson, F. H. Pedgrift, C. J. Bartleet Perry, Jesse Sparrow, C. Douglas Stuart, Chas. Weldon, Arthur Were, Douglas White, and Bransby Williams. Committee, Messrs. John Alexander, W. H. Atlas, Phil Ascot, Willie Benn, Harry Birkhead, Harry Blake, T. C. Callaghan, William Cody, George Cooper, C. C. Cornish, Syd Crossley, J. H. Davy, W. R. Dunkley, Nelson Francis, Harry Gribben, H. Griff, Berry Hope, Jack Hurst, W. Kloof, F. H. Kohler, Ernest Lepard, Geo. Leyton, Julian Mack, C. Mannering, Bert Marsden, Jock Miller, Maurice, Walter Norman, Ben Obo, Jim Obo, Tom Packer, Samuel Salter, Arthur Simmons, H. R. Stephens, Leo Stirling, Syd Walker, Horace Wheatley, Jack Woolf, Russell Brandow, Harry Conlin, Fred Day, Harry Falls, Glanmore Jones, Ernest Powell, Dan Whitley, B. Woodger, Harry Wright; Chairman and Treasurer, Mr. Harry Barnard; Hon. Auditor, Mr. Arthur R. Welchman, A.C.A., chartered accountant, 9, Old Jewry Chambers, E.C.; Secretary, Mr. Jesse Sparrow; Hon. Solicitor, Mr. G. P. R. Burgess; Matron, Mrs. J. Fruin. The committee meetings are held at the Three Stags Hotel, 69, Kennington Road, on the first and third Fridays in the month at 3.30 p.m.

GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 28, Charing Cross Road, W.C. For the present year the officers are as follows:—King Rat, Mr. Charles Austin (for the second consecutive year); Prince Rat, Mr. W. Bankier (Apollo); Scribe Rat, Mr. W. H. McCarthy; Test Rat, Mr. Dave Carter; Bank Rat, Mr. Edwin (Papa) Brown; Musical Rat, Mr. Alf. Leonard; Collecting Rat, Mr. Billy Brown; Bait Rat, Mr. Arthur E. Godfrey; Trustee Rats, Messrs. J. W. Cragg and Edwin Brown.

During the year the Water Rats held their Up-river Outing, and gave a matinée at the Oxford on November 11, in aid of their own charities.

THE TERRIERS.

The year 1912 has been an eventful one in the history of the Terriers. Nearly 100 variety performers were initiated, and the financial position has been greatly augmented, owing also to the few claims received for sick pay and death grants. At a special general meeting held in November, it was decided to dissolve the association as a registered friendly society, and to start a new organisation on different lines, for variety performers only. The idea was unanimously supported by the members and enthusiastically adopted at the meeting, and a provisional organising council created "The Beneficent Order of Terriers." All the business of the Order is conducted in open lodge at the Sunday meetings, and the committee has been abolished. Member-

ship of the Order entitles members to many benefits in the shape of sick pay during illness, death grants, loans, etc. The Terriers meet every Sunday at the Three Stags Hotel, Kennington, where a large room is fitted up specially for the Terriers, who have their own regular and special officers for important positions in the Order. Ladies' concerts are held upon the first Sunday in every month, after the usual meeting. Mr. Arthur Were, Secretary, Three Stags Hotel, Kennington Road, S.E.

THE VAUDEVILLE PRODUCERS' ASSOCIATION.

The object is to further the interests of the producers of sketches, etc., in the Variety theatres. It was founded in the Autumn of 1912 by Mr. Herbert Darnley, who is its present chairman. The members of the Executive Committee are as follows:—Messrs. Leonard Barry, Monte Bayly, William Berol, Fred Eustace, Arthur Gibbons, F. S. Henderson, Maurice Hoffman, Edward Lauri, Edward Marris, George Pickett, Harold Wolfgang, J. W. Cragg, Wal Pink, Sam Richards, Joe Peterman, J. R. Poole. Hon. Treasurer and Secretary, Mr. George Rowlands: the offices, *pro tem*, are care of Mr. Herbert Darnley, 38, Stockwell Park Road, Clapham, S.W.

MISCELLANEOUS.

THE SOCIETY OF THE THEATRE.

The Society of the Theatre aims at creating a dramatic movement which shall appeal to the theatrical rather than to the literary aspects of drama. By "theatrical" is meant that form of stage production which makes an appeal through the senses to the imagination rather than to the intellect.

The Society has adopted the idea of Gordon Craig, and is formed to promote discussion of that idea, and to try to establish a School for the Art of the Theatre, with Gordon Craig as authoritative director.

Subscription: Ordinary membership, 5s. 0d. per annum. Associate members, 10s. 6d. per annum. Fellows, £10 10s. 0d. life membership.

The list of the Executive Committee is as follows:—Miss Elsie Fogerty, Mrs. Gordon Craig, Messrs. Gordon Craig, Mortimer Menpes, H. Slonimsky, J. Courmos, P. G. Konody, Haldane Macfall, Lovat Fraser, Ralph Hodgson, A. M. Ludovici, J. M. Bulloch, Holbrook Jackson, Walter Crane, Kenneth Bell, W. B. Yeats, A. D. Flower, O. H. Christie, Cecil Sharp, Ezra Pound, Professor Sauter, Mr. Ernest Marriott, Honorary Treasurer; and Madge K. Pemberton, Secretary.

INTERNATIONAL COMMITTEE.—ENGLAND, Duchess of Leeds, Miss Ellen Terry, Walter Crane, Augustus John, Haldane Macfall, Harold Child, Terence Philip, P. G. Konody, R. B. Cunninghame-Graham, Albert Rothenstein, Gerard Chowne, Charles Shannon, Gilbert Cannan, William Poel, J. Martin Harvey, St. John Hutchinson, Martin Shaw. IRELAND, W. B. Yeats, Lord Dunsany, S. P. M. Bligh. GERMANY, Count Kessler. RUSSIA, M. Constantin Stanislavsky, M. Simon Lourie, M. Sergius Poliakoff, M. Valerii Briusoff, M. Memirovitch-Dantchenko, Dr. G. Baltrudhaitis. ITALY, Contessa Serristori, Signor Carlo Placchi, Signor M. Scherillo, Tomasso Salvini. AUSTRIA-HUNGARY, Dr. Alexander Hevesi. JAPAN, Y. Tsubouchi, Matsumoto Koshiro. FRANCE, Contesse Greffulhe, Madame Yvette Guilbert, M. Andre Germain, M. Doucet.

Offices: Adelphi Chambers, 7, John Street, Adelphi, London, W.C.

THE POETRY SOCIETY.

The objects of the Society, as stated in the Constitution, are to promote, in the words of Matthew Arnold, adopted as a motto, "a clearer, deeper sense of the best in poetry and of the strength and joy to be drawn from it." To bring together lovers of poetry with a view to extending and developing the intelligent interest in, and proper appreciation of, poetry. To form Local Centres and Reading Circles and encourage the intelligent reading of verse with due regard to emphasis and rhythm and the poet's meaning, and to study and discuss the art and mission of poetry. To promote and hold private and public recitals of poetry. To form sub-societies for the reading and study of the works of individual poets.

The ordinary membership is 7s. 6d. with an entrance fee of 2s. 6d. The Society was founded in February, 1909. Mr. J. Forbes-Robertson is the President, Mr. Galloway Kyle the Hon. Director, Mr. C. O. Gridley the Hon. Treasurer, and Miss V. E. James, the Secretary. Headquarters, Club House, Surrey Street, Strand, London, W.C. Phone, Gerrard, 4961.

The Society holds periodical auditions, and features of these have been the addresses delivered by Mr. Forbes-Robertson. The Society to a certain extent comes into contact with professional stage life. It gave a performance of "The Hippolytus" of Euripides in severely plain but appropriate conditions at the University in London in March, 1912, and a performance of Browning's "In a Balcony" at the Court in May, 1912. The Society has among its aims the development of poetic drama activity. It has in hand the preparation of a new poetic drama by Dr. Ronald Campbell Macfie, on the recommendation of Mr. Forbes-Robertson, and this will be its first essay in original and contemporary work. The Society has a drama sub-committee, the duty of which is to produce representative poetic drama of the 17th and 18th centuries. The Society has the support of Sir Herbert Tree, Mr. H. B. Irving, Miss Ellen Terry, Miss Lena Ashwell, Mrs. Kendal, and Sir Arthur Pinero.

ACADEMY OF DRAMATIC ART.

The Academy of Dramatic Art (62-64, Gower Street, London, W.C.) was founded by Herbert Beerbohm Tree in 1904. It was reconstituted in 1906, and is now vested in the following Council:—

Sir Squire Bancroft (President),	Mr. Arthur Bouchier,
Sir John Hare,	Mr. J. Forbes-Robertson,
Sir Arthur Pinero,	Mr. Cyril Maude,
Sir H. Beerbohm Tree,	Mr. G. Bernard Shaw,
Sir George Alexander,	Mr. E. S. Willard.
Mr. J. M. Barrie,	

Administrator.—Kenneth R. Barnes, M.A.

The aim of the Academy is to provide a thorough training for the dramatic stage in England, and to encourage those who show talent and discourage those who do not. There is a qualifying test, consisting of two recitations, three times annually, at the commencement of each term, January, May, and October. Two scholarships of one year's free tuition are awarded to the best lady and gentleman students each term; thus, there are six scholarships in the year.

The training consists of voice production, elocution, Delsarte gesture, dancing, fencing, rehearsal classes; also lectures on subjects connected with the drama and French diction (optional). The ordinary course takes four terms, but students can enter for a single term. The fee per term is £12 12s., and the entrance fee £1 1s. The French diction classes are £1 1s. extra for regular students. The number of regular students during the past year has been 120.

There is a body of eighty-seven Associates, consisting of distinguished members of the theatrical profession. The Council and Associates take voluntarily an active part in the work of the Academy. During 1912 the following ladies and gentlemen assisted at qualifying tests, scholarship competitions, lectures and prize-judging, etc.:—Sir George Alexander, Sir Squire Bancroft, Mr. Alfred Bishop, Mr. Arthur Bouchier, Miss Gertrude Burnett, Mr. Dion Clayton Calthrop, Miss Kate Cutler, Mr. Charles Daly, Miss Fay Davis, Mr. Hubery Henry Davies, Mr. J. Forbes-Robertson, Mr. A. E. George, Mrs. Leo Grindon, Sir John Hare, Mr. Anthony Hope Hawkins, Miss Helen Haye, Miss Marie Löhr, Mr. C. M. Lowne, Colonel Matthey, Mr. Gerald du Maurier, Sir Arthur Pinero, Mr. E. Vivian Reynolds, Miss Irene Vanbrugh, Mr. Ben Webster, and Mr. E. S. Willard.

The last students' public performance took place at the Duke of York's, and the following programme was performed:—"The Virgin Goddess" (first part), by Rudolf Besia; act one, "Trelawny of the Wells," by Arthur W. Pinero; act two, scene one, "Strife," by John Galsworthy; scenes from "The Two Gentlemen of Verona"; an extract from "Le Mariage de Figaro," by Beaumarchais; a play in mime; Plantation, Gavotte, and Valse Mazurka Dances, a duel and the final heat of a fencing competition. The Bancroft Gold Medal was awarded by Sir John Hare. Mr. Gerald du Maurier and Lady Tree to Mr. Leonard E. Notcutt, and a special Silver Medal given by Sir John Hare to Miss Ida E. Moon. Certificates of honour and merit were also awarded by the judges.

The following ladies and gentlemen have held positions on the salaried staff, and gave regular classes during one or more terms in 1912 :—

Teachers of Acting.—Miss Gertrude Burnett, Miss Kate Cutler, Mr. Kenneth Douglas, Mr. C. M. Lowne, Mr. Ben Webster, Miss Elsie Chester, Mr. Charles Daly, Miss Helen Haye, Mr. E. Lyall Swete, and Mr. J. Fisher White.

Teachers of Voice Production.—Miss Kate Emil Behnke and Mrs. George Mackern.

Teacher of Elocution.—Mr. A. E. George.

Teacher of (Delsarte) Gesture.—Mrs. Edward O'Neill.

Teachers of Dancing.—Mr. Louis Hervey d'Egville and Miss Ina Pelly.

Teachers of Fencing.—M. Felix Bertrand and Mlle. Bertrand.

Teacher of French Diction.—Mlle. Alice Clerc.

In addition to the regular classes the advanced students have during 1912 had the advantage of special rehearsals voluntarily undertaken by the following Associates :—Mr. Henry Ainley, Mr. Dion Boucicault, Mr. Kenneth Douglas, Mr. Edmund Gwenn, Mr. Frederick Kerr, Mr. Alfred Sutro, Miss Hilda Trevelyan, and Miss Irene Vanbrugh.

There are three different divisions, eight different classes, usually including a children's class. Each class consists of twelve to fifteen students, and forms, as it were, a company. Plays rehearsed in the acting classes are performed at the end of each term, providing generally over thirty performances, each of about three hours' duration. A variety of plays from Shakespearean tragedy to modern farce are taken. The aim of the Academy is in the first place to afford a practical training, to be of use both to the student and to the manager.

The Academy is self-supporting, and is not a source of profit to any of its Governing Body. Any surplus in funds is applied to the enlargement of the premises and the improvement of the training

THE UNITED BILLPOSTERS' ASSOCIATION.

President, Mr. W. H. Breare, J.P., Harrogate; Vice-President, Mr. David Allen, M.A., LL.B., B.L., Dublin; Committee :—Mr. H. W. Elmer, Bristol; Mr. David Weston, Enfield, Middlesex; Mr. Walter Hill, London; Mr. Joseph Crookes Grime, F.I.S.A., Manchester; Mr. L. Rockley, Nottingham; Mr. Cyril Sheldon, Leeds; Mr. Charles Pascall, London; Mr. John Hill, Reading; Col. Geo. Pearson, V.D., J.P., Ashton-under-Lyne; Mr. W. R. Bleakley, Bolton. Consultant Secretary, Mr. G. F. Smith, 12, John Street, Bedford Row, W.C.; Secretary, Mr. C. G. Wright. Offices, 4, and 5, Warwick Court, Holborn, London. Telephone, 6447 Holborn.

This Association, which had been in existence for many years, was registered in June, 1890, for the protection and advancement of common trade interests.

It has a committee of management, governed by a president, vice-president and ten other members, which meets monthly. The Association has a membership of between 600 and 700, comprising practically the whole of the Billposting contractors in the kingdom.

It has also (jointly with other associations) a Committee of Censors, whose duty is the examination of posters of questionable taste which may be sent them, and whose views upon them are communicated to the members. It has also a Parliamentary Committee to watch all proposed legislation and any bye-laws under same.

THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

The Association, of which Mr. George Robins is chairman, consists of ladies and gentlemen who are professional vocalists, instrumentalists, and entertainers. It has been established since 1897, and is managed by an annually elected Committee of fifteen members.

The Association is for the purpose of relieving the sick and needy, promoting sociability, providing legal and medical advice, furnishing a central address, redressing grievances, giving opportunity for discussion upon all matters connected with the concert artists' profession, and publishing a list of members for the use and guidance of entertainment promoters. The Association is willing to act as arbitrator when any dispute concerning its members' interests is brought to its notice.

The Association has its Benevolent Fund and Special Sickness Fund. During the year a number of "At Homes" are held on certain Sunday evenings, when members have the opportunity of appearing. These "At Homes" are attended

by organisers of concerts and others, and the advantage to the artist appearing is obvious.

The entrance fee is 5s. Annual subscription £1 1s. For country members resident over forty miles beyond London the annual subscription is 10s. 6d.

Secretary, Mr. Arthur C. Roberts, 9-10, Pancras Lane, London, E.C.

KINEMATOGRAPH ASSOCIATIONS.

ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS.

Office, 62, Strand, London, W.C. Telephone, 6316 Central. Secretary, J. Brooke Wilkinson. Formed to protect the interests of manufacturers of films, the Society took a large part in arranging for the establishment of a film censorship, of which Mr. G. A. Redford is the head. The office of the Censorship Board is 75-77, Shaftesbury Avenue.

THE FILM RENTERS' ASSOCIATION.

At the time of the general meeting in November the Association had the names of 86 members on its books. The officers (1912-13) are: Chairman, Mr. J. Williamson; Hon. Treasurer, Mr. J. W. Smith; Auditor, Mr. Arthur Barnsdale; Secretary, Mr. H. Cluett Lock. The Council is as follows:—Messrs. W. Baker, Ritson Bennell, A. P. Cross, H. Dickson, G. Henderson, J. Lambert, T. Power, G. Soole, T. Thompson, J. D. Walker, E. Ward, and A. T. Wright.

Film Renters buy from manufacturers and producers, and hire out the films to exhibitors. The Association entered into an agreement in December, 1911, with the Manufacturers' Association to regulate the conditions of the sale of films. It was decided to let this agreement lapse at its expiry on December 31, 1912. Negotiations have been and are still in progress with the Exhibitors' Association with the object of preparing an agreement for use between renters and exhibitors covering the hire of films. Arrangements will, it is hoped, also be made to act conjointly with the Exhibitors' Association in any question affecting the trade that may arise.

The publication of a defaulters' list is an important branch of the work of the Association, which is being conducted by the solicitors (Messrs. Jarvis, of 4, Finsbury Square, E.C.), and is proving of value to those members who avail themselves of the service.

The offices of the Association are at 2, Gerrard Place, W.

THE KINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LIMITED.

The Kinematograph Exhibitors' Association of Great Britain and Ireland was incorporated on May 22, 1912, as the result of a meeting held at the Holborn Restaurant on January 24, 1912, when a provisional committee was formed to make arrangements for the formation of the Company. The first general meeting was held on February 13, when a chairman, officers and an executive committee were appointed, and these appointments were confirmed by the Directors, sitting after the incorporation of the Association as a limited Company. The liability of the members is fixed by the Articles of Association at one shilling.

The following are the objects of the Association and the conditions of membership:—

1. To maintain the rights and further the interests of the Kinematograph exhibitors of the British Isles.
2. To protect Kinematograph exhibitors in their general relations with Parliamentary and local authorities.
3. To promote the interests of the whole Kinematograph industry.

Members consist of three classes :—

- (a) Exhibitors who own one or more Kinematograph theatres, but who are not also carrying on the ordinary business of film manufacturers or hirers.
- (b) Exhibitors who own one or more Kinematograph theatres, but who are also carrying on the ordinary business of film manufacturers or hirers.
- (c) Any other person who may be interested in the exhibiting branch of the Kinematograph industry, either practically or financially, but who is not eligible for *a* and *b* membership, and any other person who, in the opinion of the Committee, is likely to further the interests of the Association.

a members only are eligible for election to the executive committee. If a member of the executive committee is found to be carrying on the ordinary business of a film manufacturer or renter he automatically ceases to be a member of the committee.

The subscription of *a* and *b* members is one guinea per annum for each hall owned or represented by them. The subscription of *c* members is half a guinea per annum. One-half of the amount of the annual subscription is allocated to district committees or local associations for the purposes of their work.

For the purposes of organisation, the country has been divided into four sections, and divisional branches have been established in the Northern, Northern Central, Midland and Southern counties. Local associations have been formed within the divisions, and existing local associations absorbed. The General Council directs the policy of the Association. The Executive Committee carry out the policy decided at the General Council. The Association is now represented in the following counties, viz., Bedfordshire, Berkshire, Carmarthenshire, Cheshire, Cumberland, Derbyshire, Devonshire, Dorsetshire, Durham, Essex, Glamorganshire, Gloucestershire, Hampshire, Huntingdonshire, Kent, Lancashire, Leicestershire, Lincolnshire, Middlesex, Norfolk, Northumberland, Northamptonshire, Nottinghamshire, Somersetshire, Staffordshire, Suffolk, Surrey, Sussex, Warwickshire, Westmorland, Wiltshire, Worcestershire, Yorkshire; and the affairs of London are looked after by the London District Branch.

Since the formation of the Association, the Executive Committee, who number thirteen members, have met on an average once each fortnight, Sub-committees meeting sometimes daily, and an enormous amount of work has been transacted.

The Association publishes a monthly journal and a weekly film selection, which are issued free to its members. It keeps a keen outlook upon the action of local authorities, and renders legal assistance to its members in cases where any principle is involved affecting exhibitors generally.

The Secretary is Mr. W. Gavazzi King, and the offices are at Broadmead House, Pantons Street, Haymarket, S.W.

NATIONAL ASSOCIATION OF CINEMATOGRAH OPERATORS.

(Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its office is 1, Broad Court Chambers, Bow Street, London, W.C. Its members are qualified operators of animated picture apparatus.

Objects :—(a) To protect and promote the interests of qualified operators, and to raise the status of their profession. (b) To encourage among its members a knowledge of the science of new inventions affecting their business. (c) To establish a standard of proficiency by a qualifying examination. (d) To secure the recognition of a minimum rate of pay for each class of work. (e) To establish an employment register, and to assist members with legal advice and assistance at the discretion of the Committee.

Entrance fee, 3s. Contributions, section *a*, 1s. per month, section *b* 1s. 4d. per month.

Certificates are issued to members passing an examination, particulars of which are supplied on application.

Present Officers :—President and Acting Hon. Secretary, Mr. E. H. Mason; Vice-President, Mr. John Hutchins; Treasurer, Mr. Wm. Johnson; Finance Committee and Trustees, Messrs. E. H. Mason, A. Malcolm, and John Hutchins; Managing Committee, Messrs. E. S. Catlin, H. McDonnell, F. W. Green, A. Malcolm, A. Sayers, and W. Watson.

Full particulars of membership and benefits supplied post free on application to the Hon. Secretary, at 1, Broad Street Chambers, Bow Street, London, W.C.

STAFF ORGANISATIONS.

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYEES.

This Association was established on August 20, 1890. It represents those employed in the various stage departments, in the manufacture and use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, cinematograph operators, property men, stagemen, and in fact all men and women employed on the mechanical or administrative staff of a dramatic, variety, or picture theatre, theatrical or cinematographic business or industry.

It is affiliated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is 1, Broad Court Chambers, Bow Street, London, W.C. Telephone, 8753 Central.

Summary of Objects.—To raise the status of each class and grade of employes by maintaining a minimum rate of pay, definite working rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has four branches in London and one each in Birmingham, Bradford, Oldham, Newcastle-on-Tyne, Middlesborough, Stockton-on-Tees, Keston and Doncaster. The entrance fee is 3s., including copy of rules and membership card. The contributions and benefits are as follows:—

(a) **TRADE SECTION MEMBERS.**—Open to employes over 18 years of age. Contributions, 3d. per week. Benefits: Trade protection; Dispute pay, a sum equal to one half of the normal earnings at the time, from theatre work, not exceeding the sum of 20s. per week; Legal advice free; Legal assistance in approved circumstances; Grants from the Benevolent Fund subject to the discretion of the Committee. (b) **TRADE AND FUNERAL FUND SECTION MEMBERS.**—Open to those under 40 years of age at time of joining. Contribution 4d. per week. Benefits, in addition to all the benefits provided for class (a) members, the following sums at death:—£10 on the death of a member, £5 on the death of a member's wife or husband, after 12 months' membership.

The constitution of the Association permits any grade or section of employes eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enroll all eligible men with touring companies, and those resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices. This Committee organises the London annual theatrical sports and annual concerts, and has charge of the National Open Benevolent Fund, which is maintained from the proceeds of the theatrical sports and donations received by the annual concert funds, for the benefit of non-members, men and women employes, whose case is recommended by a subscriber to the sports or concert funds, or by any theatrical or music hall association whose rules do not permit them to help such applicants.

The funds of the Association on December 31, 1911, amounted to £1,507 19s. 7d., to which date the Association, in addition to the increase of wages, secured and maintained, and the protection afforded to its members, had paid in cash benefits to members:—

	£	s.	d.
At death of Members and Members' Wives	3,372	16	0
To Members supporting the objects of the Society	1,729	14	1
Legal Assistance to Members	247	15	4
Compensation secured for Members	253	12	4
Sick Pay to Members	235	4	5
Special Grants to necessitous Members, Wages advanced due from Fraudulent and Bankrupt Managers (including sums to Non-Members and their Widows from the Open Benevolent Fund)	585	9	10
Total	£6,424	12	0

Members of the Executive Committee are:—President, Mr. J. Cullen, master carpenter, the St. James's; Vice-President, Mr. Philip Sheridan, chief electrician, the Strand; Treasurer, Mr. J. Atherton; Trustees, Mr. Arthur Palmer, master carpenter, the Comedy; Mr. Charles Thorogood, President, No. 1 Branch; Com-

mittee, Mr. C. T. Cory, master carpenter, the Vaudeville; Mr. A. Jones, carpenter, Royal Opera House (Treasurer, Carpenters' Branch); Mr. Edward Stow, stage staff; Mr. George Pickering, stage staff; Mr. J. N. Hunt, stage staff, Mr. H. Porter, Mr. H. J. Kemp, Mr. T. Lowe; Mr. H. S. Henby, property master, with Mr. Forbes-Robertson; Mr. Geo. Bailey, master carpenter, Alhambra; Mr. A. Malcolm, N.A.C.O.; Mr. C. R. Porter, master carpenter, the Strand; Mr. F. C. Sinkins, carpenter; General Secretary, Mr. William Johnson, 1, Broad Court Chambers, Bow Street, London, W.C.

The Association is affiliated with the Australian Federation of Stage Employés.

The National Association of Theatrical Employés is also an approved Society for the purposes of the National Health Insurance Act, 1911.

"This approval extends to the Society in respect of persons resident in England, Scotland, Ireland and Wales, who are members of the Society for the purposes of Part I of the Act."

Any man or woman between the ages of 16 and 65 engaged in any capacity in the Entertainment World may apply to join the Association for the purposes of the Act, irrespective of whether he or she is eligible or ineligible to join the Association for its other purposes.

THE DRAMATIC AND VARIETY THEATRE (Employes') PROVIDENT ASSOCIATION.

This fund is a separate and independent fund for special purposes. It is not a part of any Approved Society although it is managed by the Executive Committee of the National Association of Theatrical Employés.

It is for those who wish to make provision for more assistance during sickness than the National Health Insurance Act provides. It combines the savings bank principle with the co-operative method of providing sickness benefit and sums at death. That is to say, the members' contributions not needed to assist members in any one year are divided at the end of the year between the members.

This Association is open to any man employed in the entertainment world over eighteen and under forty years of age whose application is accepted by the Committee.

Entrance Fee.—1s. 3d., including membership card and book of rules. Revised contributions:—Class A.—6d. per week to the General Fund. Class B.—3d. per week to the General Fund. Levy of 6d. per member on the death of a member. Levy of 3d. on the death of a member's wife. No levy for any member with less than six months' membership. Revised Benefits:—Sick Pay.—Full benefit (on the respective scale) after six months' and half benefit after three months' membership. Class A.—15s. per week for thirteen weeks. 7s. 6d. per week for a further thirteen weeks if necessary. Class B.—Half class A scale of sick pay. At death of a member or member's wife—a sum equal to levy, as above. Annual division of the surplus General Funds. In December of each year, each member receives an equal share for equal period of membership (Class A full share, Class B half share); less 1s. deducted to carry on the membership, and if required 1s. for the Benevolent Fund. The share for 1909 was 15s., in 1910 9s., in 1911 10s. per member.

1, Broad Court Chambers, Bow Street, London, W.C. Telegraphic address: "Stageland-ran, London." Telephone: 8753 Central.

HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902, and consists exclusively of stage managers, scenic artists, master carpenters, chief electricians, master propertymen, and master gasmen of dramatic, variety, and picture theatres. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 3s. The contribution varies from 1s. to 4s. 8d. per month, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same from 10s. to 20s. per week for a number of weeks.

The Association has a benevolent fund, and affords free legal advice to members. An annual dinner has been given each year, at which the following gentlemen have in turn presided:—Mr. J. Comyns Carr, Sir George Alexander, Sir Herbert Beerbohm

Tree, Mr. H. B. Irving, and, on the last occasion, Mr. Edward Terry. The Association assists to organise the London theatrical sports and the annual concerts. Officers are:—President, Mr. James Cullen, master carpenter, the St. James's; Hon. Secretary, Mr. Philip Sheridan, electrician, the Strand Theatre; Financial Secretary, Mr. Wm. Johnson; Committee, Mr. W. G. Wilton, property master, the Vaudeville; Mr. R. J. Carter, electrician; Mr. David Sheridan, electrician; Mr. Geo. Bailey, master carpenter, Alhambra; Mr. H. S. Henby, Property Department, for Mr. Forbes Robertson; Mr. Wm. Sindall, carpenter; Mr. G. W. Wilcox, property master, Mr. C. R. Porter, master carpenter, the Strand Theatre; Mr. W. Marsh, electrician, the Savoy Theatre. Office, 1, Broad Court Chambers, Bow Street, London, W.C. Telephone, 8753 Central.

CIRCUITS.

WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

- FREDERICK BAUGH'S ENTERPRISES.**—Foresters' Music Hall. (Telephone: Avenue 5951.)
- BENNETT AND TOLFEE TOUR.**—Hippodrome, Wakefield.
- BLACK BROS. TOUR.**—47, North Bridge Street, Sunderland. (Telephone: 88 P.O.)
- BOSTOCK TOUR.**—Mr. E. H. Bostock, Zoo, Glasgow. (Telegrams: "Zoo, Glasgow." Telephone: 492 Douglas.)
- BROADHEAD TOUR.**—Mr. Percy B. Broadhead, Hippodrome, Hulme. (Telegrams: "Broadheads, Manchester." Telephone: 7359 and 7360 Central.)
- HARRY DAY TOUR.**—Mr. Harry Day, 1, Effingham House, Arundel Street, Strand, London. (Telegrams: "Terpsichore, London." Telephone: 1500 Central; 1009 and 6915 Gerrard.)
- T. ALLAN EDWARDES TOUR.**—Mr. T. A. Edwardes, Grand Theatre, Derby. (Telephone: 193.)
- KARNO TOUR.**—Mr. Fred Karno, 28, Vaughan Road, Camberwell, S.E. (Telegrams: "Karno Camberwell, London." Telephone: 3550 Hop.)
- KENNEDY TOUR.**—Head Office: Empire, Smethwick. (Telephone: 127.)
- LONDON THEATRES OF VARIETIES.**—Mr. Charles Gulliver, Randvold House, 39, Charing Cross Road, W.C. (Telegrams: "Randvold, London." Telephone: 9870 Gerrard.)
- MACNAGHTEN TOUR.**—London: Oakley House, Bloomsbury Street, W.C. (Telegrams: "Cirvanmac, London." Telephone: 9167 Gerrard.) Provinces: King's Chambers, Angel Street, Sheffield. (Telegrams: "Macnaghten, Sheffield." Telephone: 3449.)
- MIDLAND ELECTRIC THEATRES.**—Empire, Shirebrook.
- MOSS EMPIRES, LTD.**—Mr. Frank Allen (Mr. Ernest Wighton, chief of booking staff), Cranbourn Mansions, Cranbourn Street, W.C. (Telegrams: "Twigsome, London." Telephone: 1050 and 1051 Gerrard.)
- POOLE TOUR.**—Mr. C. W. Poole, Palace, Gloucester. (Telegrams: "Myrioama, Gloucester." Telephone: 176 Gloucester.)
- PRINGLE'S PICTURE PALACES.** Elm Row Picture Palace, Edinburgh. (Telephone: 288 Central.)
- GEORGE URIE SCOTT TOUR.**—Mr. G. U. Scott, 609, Gallowgate, Glasgow.
- STOLL TOUR.**—Mr. Oswald Stoll, Coliseum Buildings, St. Martin's Lane, W.C. (Telegrams: "Oswastoll, London." Telephone: 7545 and 7546 Gerrard.)
- SYNDICATE TOUR (Mr. Leon Zeitlin).**—1, Durham House Street, London, W.C. (Telegrams: "Mimesis, London." Telephone: 2619 Gerrard.)
- VARIETY THEATRES CONTROLLING CO., LTD.** (Butt, Barrasford, De Frece Tour).—Mr. Paul Murray, Randvold House, 39, Charing Cross Road, W.C. (Telegrams: "Yellit, London." Telephone: 9870 to 9875 Gerrard.)
- LEON VINT TOUR.**—Mr. Leon Vint, 142, Long Acre, W.C. (Telephone: City 9549. Telegrams: "Vinticon, London.")
- F. VERNON WALFORD.**—Grimsby, Doncaster and Scunthorpe Palaces, 81, Victoria Street, Grimsby. (Telephones: 842, 155 and 816.)
- ALBANY WARD TOUR.**—Mr. Albany Ward, Jubilee Hall, Weymouth. (Telephone: 180.)
- WILMOT TOUR.**—Mr. Fred Wilmot, 33, Norton Street, Liverpool. (Telegrams: "Vacancies, Liverpool." Telephone: 1753 Royal.)

PLAYS OF THE YEAR.

BEING A COMPLETE LIST WITH CASTS OF NEW PLAYS, SKETCHES, AND IMPORTANT REVIVALS AT THEATRES AND MUSIC HALLS IN THE UNITED KINGDOM DURING THE YEAR 1912.

The Copyright Act, 1911, came into operation on July 1, 1912, and amongst other things made performances previously known as stageright unnecessary and ineffective. Performances described as stageright in the following list are those which, taking place before July 1, were operative under the old Acts now repealed.

ADVENTURE OF ARISTIDE PUJOL. AN, comedy, in one act, by William J. Locke. November 19.

Maid Miss Angela Lee Lewes
Aristide Pujol Mr. Leon M. Lion
Herr Schneider Mr. E. A. Warburton
Miss Christabel Smith .. Miss Anne Carew
Mr. Smith Mr. Fewlass Llewellyn
Monsieur Poiton Mr. Creagh Henry
Hon. Harry Ralston Mr. J. Woodall-Birde
—Haymarket.

ADVENTURE OF LADY URSULA. THE, condensed version, in two scenes, of Anthony Hope's four-act comedy. (Originally produced October 11, 1898, Duke of York's.) (February 26, Hippodrome, Manchester.) April 22.

Sir George Sylvester .. Mr. Herbert Waring
Mr. Dent Mr. Charles Garry
Jack Castleton Mr. King Fordham
Sir Robert Clifford Mr. Charles Staike
Mr. Wardo Mr. J. E. Macdonald
Milla Mr. Camplin Smith
Lady Ursula Barrington

Miss Evelyn Millard
—London Coliseum.

ADVENTURES OF THE COUNT DE MONTE CRISTO. THE, version, by Walter and Frederick Melville, of Alexandre Dumas's romance, in a prologue and four acts. October 9. Last performance (the 77th). December 14.

TROLOQUE.

Edmond Dantès Mr. Lauderdale Maitland
M. Danglars Mr. Austen Milroy
Fernand Mondego .. Mr. Leyton Cancellor
M. Noirtier Mr. G. Mayor Cooke
M. de Villefort Mr. Felix Pitt
Caderousse Mr. J. T. Macmillan
Gendarme Mr. Herbert Milton
La Carconte Miss Polly Marsh
Marie Miss Isabel Roland
Mércédès Miss Frances Dillon

DRAMA.

No. 19)
Abbé Busoni) Mr. Lauderdale
Johannes) Maitland
Count de Monte Cristo)
Abbé Faria Mr. Fred D. Daviss
Fernand Mondego .. Mr. Leyton Cancellor
Baron Danglars Mr. Austen Milroy
M. Noirtier Mr. G. Mayor Cooke
M. de Villefort Mr. Felix Pitt
Caderousse Mr. J. T. Macmillan

Adventures of the Count de Monte Cristo (continued).

Albert de Morcerf

Mr. R. Maurius St. John
Gendarme Mr. Spencer Carpenter
La Carconte Miss Polly Marsh
Mércédès Miss Frances Dillon
—Prince's.

AFTER A THOUSAND YEARS. miniature grand opera, in one scene, by G. H. Clutsam, book by T. B. Lightfoot. April 29.

Pharaoh's Daughter Miss Muriel Terry
Usuf Mr. Frederick Ranalow
—Tivoli

AFTER GOOD-NIGHT, comedietta, by Miss H. G. Willis. (Produced by amateurs.) August 2.

Mrs. Runnimeade Miss Sadler
Miss Alice Runnimeade Miss Tucker
Miss Florence Smith Miss H. G. Willis
Rev. Geo. Weyland Mr. H. T. Tucker
Dr. Frank Hudson Mr. S. Gould
—Pier Pavilion, Shanklin

AFTER MIDNIGHT, play, in four acts. (S.P., April 11. Shakespeare.) May 20.

P.C. William Spearing Mr. Leonard Robson
Felix Vandyke Mr. Pringle Roberts
Jasper Vandyke Mr. Algernon Syms
P.C. Price Mr. J. W. Hooper
Sergeant Briggs Mr. Fred C. Bailey
Harry Briggs Miss Marjorie Hayter
John Lawless Mr. W. Stevens
Ned the Looter Mr. J. G. Lowther
Gideon Ditton Mr. Percy Hall
Bill Figgs Mr. Fred Leonard
Jacob Kloskovitch .. Mr. Herbert String
Miguel from Lisbon Mr. Harry Rope
Simpson Hawksley Mr. Stanley Liston
A Starving Woman Miss Cissie Locke
Mother Cadsby Miss Lillie White
Mrs. Figgs Miss Grace Collier
Ivy Stickles Miss Alice Esden
Nell Renard Miss Grace Jones
—Shakespeare.

AFTER WORCESTER, one-act play, by Mrs. Stepney Rawson. December 19.—Queen's Gate Hall, W.

AGAIN A WOMAN. "problematical happening," in one scene, September 23.

Judge Delaney Mr. Charles King
Billy Buckstone Mr. Bertram Burleigh
Nurse Miss Cissie Williams
Mrs. Dorna Kilbrook .. Miss Cissie Lawson
—Camberwell Empire

AGENCY, THE, comedy-sketch, in one act, by Laurence J. Clarence, July 10.
 Fred Hopkins .. Mr. Laurence J. Clarence
 Reggie St. John .. Mr. C. Lawford Davidson
 Nugget .. Mr. Harry Grant
 Herbert Castelloni-Smithers

Mr. Harold S. Snell
 Edith Danvers .. Miss Rosamund Croudace
 —Clavier Hall, W.

A LA MORT, wordless play, in two episodes, January 15.
 —Canterbury.

ALCESTIS, of Euripides, revival of the Elizabethan Stage Society's production for a series of eight performances, January 3.
 —Little.

ALIAS MRS. FAIRFAX, one-act play by Geo. H. Jessop, February 12.

Nellie Vahstitt .. Miss Muriel Pope
 Mrs. Fairfax .. Madame Möller
 Julie .. Miss Eva Turnour
 Mr. Harold Budd .. Mr. H. F. Maltby
 —Gaiety, Manchester.

ALLAH'S ORCHARD, drama of the East, in four acts, by Emma Litchfield, October 7.
 Prince of Borona .. Mr. Arthur Hinton
 John Waring .. Mr. Eric Leighton
 Mehmet Ali .. Mr. Trevor Assheton
 Lieut. Herbert Trevelyn .. Mr. B. C. Wynn
 Mirza .. Mr. Edward Christopher
 Tony Smart .. Mr. Alfred G. Raymond
 Captain Forbes .. Mr. Forbes Harrison
 Hassam .. Mr. Leonard Gardiner
 Kafir .. Mr. W. Elliott
 Kitty Carrington .. Miss Evelyn Johnson
 Dorina .. Miss Pauline Haydon
 Alzida .. Miss Gwen Kinross
 Dorothy Tate .. Miss Ethel Monton
 Eastern Nightingale .. Miss Olive Purcell
 Florida .. Miss Bertha Felsing
 Lizette .. Miss Kitty Thornton
 Lulu .. Miss Rose Kocker
 Greda .. Miss Norma Craig
 Muriel Dugard .. Miss Florence Zillwood
 —Elephant and Castle.

ALL MEN ARE FOOLS, play, in one act, by H. M. Vernon, September 19.
 Colonel Hazelton .. Mr. Clifford Brooke
 Major Farnam .. Mr. Norman MacOwan
 Hon. Percy Montrose .. Mr. J. V. Bryant
 Tonda .. Mr. J. Morton
 —Comedy.

ALL SOULS' EVE, one-act piece, by the Marchioness Townshend, invented and produced by Nevil Maskelyne, May 7.
 John Ware .. Mr. Chas. Glenrose
 Sir Merrick Somers .. Mr. W. Mayne
 Barton .. Mr. Edward Morehen
 Mrs. Brisfow .. Miss Nina Westerleigh
 Anna .. Miss Glenrose
 The Spirit .. Miss Mozart
 —St. George's Hall, W.

ALL SOULS' EVE, one-act play, by Mrs. Ayton Gostling, December 6.
 Gaud .. Mrs. Guy Michell
 Francesca .. Miss Kitty Malcolm
 Julian Fanti .. Mr. Beekingham Challis
 —St. James's Hall, Worthing.

AMARILLA, Gipsy ballet, with music by Glazounov, Druzo, and Dorgovousky, June 5 (matinee).
 —Palace.

AMAZONS, THE, Revival of Sir Arthur Pinero's farcical romance, in three acts (Originally produced March 7, 1893, Court.)
 June 14. Last performance (the 120th)
 September 27.
 Galfred, Earl of Tweenways
 Mr. Weedon Grossmith
 Barrington, Viscount Litterly
 Mr. Godfrey Tearle

The Amazons continued.

André, Count de Grizal .. Mr. Dion Boucicault
 Rev. Roger Minchin .. Mr. Berte Thomas
 Fitton .. Mr. Duncan McRae
 Youatt .. Mr. Lichfield Owen
 Orts .. Mr. J. Woodall-Birde
 Miriam, Marchioness of Castlejordan .. Miss Ellis Jeffreys
 Lady Noeline Belturbet .. Miss Phyllis Neilson-Terry
 Lady Wilhelmina Belturbet .. Miss Pauline Chase
 Lady Thomasin Belturbet .. Miss Marie Löhr
 "Sergeant" Shuter .. Miss Ruth Mackay
 —Duke of York's.

AMOUR DE PIERROT, L'. Operetta, libretto by Edith Carter, music by Margery Barras, October 17.
 —Clavier Hall, W.

ANGEL OF GRIEF, AN, an episode of the Peninsular War, in one act, by Lady Katherine Milnes Gaskell, December 28.
 Suzanne de Saumarez .. Miss Eva Stuart
 Jeanne .. Miss Florence Harcourt
 Charlie Corbet .. Mr. Harold Neville
 —Royal, Bury St. Edmunds.

ANNETTE, play, in one act, by Frank Macrae. (Produced by the Black Cat Club.) December 21.
 Gerald Mildmay .. Mr. Arthur Vezin
 Effie Ellerton .. Miss Kitty Trevall
 Annette .. Miss Mona Maughan
 —Rehearsal, W.C.

ANN, Modern comedy, in three acts, by Lechmere Worrall, June 18. Transferred to the Court, September 16. Last performance (the 115th) September 27.
 The Very Rev. Samuel Hargraves

Mr. E. Holman Clark
 Edward Hargraves .. Mr. Basil Hallam
 "Billy" (William Lloyd)
 Mr. A. Hylton Allen
 Mrs. Hargraves .. Miss Fay Davis
 Evangeline Lipscombe .. Miss Jean Cadell
 Ann Anning .. Miss Renée Kelly
 —Criterion.

ANOTHER DOG STORY, Preliminary performance of a comedy sketch, in three scenes, by Walter Bevan and Percy Jordan, July 27.
 —Lyric, Hammersmith.

ANTJE, Play, in one act, in German, by Bruno Köhler. (Produced by the Connosseurs.) June 23.
 Klauss Andrees .. Herr Heinrich Victor
 Wilhelm Klemm .. Herr Gerard Weiss
 Widow Nodel .. Fräulein Elsa Lessing
 Johanna .. Fräulein Rita Mann
 Antje .. Fräulein Lena Wirth
 —Little

ANYBODY'S WIFE, Preliminary performance of a drama, by Kennedy Allen, November 22.
 —Hippodrome, Bolton.

APPLE OF EDEN, THE, First performance in the West End of the romantic play, in four acts, by G. Carlton Wallace. (Originally produced August 22, 1910, Elephant and Castle.) April 17. Last performance (the 63rd) June 8.
 Julian Hanbury .. Mr. Henry Lonsdale
 Robert Bertram .. Mr. Fred Ingram
 King Ferdinand of Slavonia .. Mr. Stephen E. Scanlan

Prince Nicola .. Mr. Fred Morgan
 General Pavlos .. Mr. Edward Valentine
 Colonel Ferat .. Mr. Henry Chalmers
 Vassili .. Mr. Lionel Braham
 Zlatan .. Mr. Percy Baverstock
 Stefan .. Mr. Herbert Williams
 A Sentry .. Mr. P. G. Marler

The Apple of Eden (continued).

Lady Hanbury Miss Annie Hill
 Winifred Cresson Miss Alice Bowes
 Anna Miss Ethel Bracewell
 Queen Margaret of Slavonia
 Miss Nora Kerin
 —Prince's.

APPROPRIATING ANTHONY, a farcical act, by Carol Cartwright. (Produced by the Rehearsal Theatre Introductory Coy.) May 11.

Anthony Marsh Mr. George Hinchliff
 Jim Kennedy Mr. Fred W. Avison
 Lisette Harding Miss Carol Cartwright
 Marion Harding Miss Emily Avison
 Mrs. Marsh Miss Averil Dane
 —Rehearsal.

ART AND OPPORTUNITY, comedy, in three acts, by Harold Chapin. September 5. Last performance (the 115th), December 14.

Algernon Horatio Gossamore
 Mr. W. Graham Browne
 George Frederick Gossamore
 Mr. Charles V. France
 Algernon George Frederick Gossamore
 Mr. Edmond Breon
 Henry Bently, M.P. Mr. Norman Trevor
 Tenby Mr. Horton Cooper
 Lady O'Hoyle Miss Kate Serjeantson
 Pauline Cheverelle .. Miss Marie Tempest
 —Prince of Wales's.

ARTFUL ALFRED, a farcical sketch. (Nov. 11, Camberwell Empire.) October 14.

George Gadd Mr. Wilton Heriot
 Mrs. George Gadd Miss Jean Gilmour
 Alfred Master Jack Coyle
 —Empire, Southport.

AS ONCE IN MAY, costume episode, by Violet Gibbons. April 11.

Lady Katherine Grandison
 Miss Violet Gibbons
 Sophia, her niece.. Miss Dorothea Pidcock
 Sir Benjamin Portly .. Mr. J. S. Gibbons
 —Boddington, Cheltenham.

AS OTHERS SEE US, comedietta, by R. N. Higginbotham. April 18.—Royal, Colchester.

ASPIRATIONS OF ARCHIBALD, THE, play, in one act, by E. Ion Swinley. (June 28, 1909, Devonshire Park, Eastbourne.) July 3.

Evangeline Ashleigh
 Miss Florence M. Watson
 Nance Piggott.. Miss Marjorie E. Theobald
 Archibald Ashleigh .. Mr. Frederic Ward
 —Clavier Hall, W.

AT APHRODITE'S TEMPLE, original play, in one act, by Frances A. McCallum. (Produced by Amateurs.) April 19.

Eros (in Prologue)
 Master Horace Townsend
 Harmion Mr. Godfrey Downing
 Orcias Mr. Aysh Hawke
 Glaucus Mr. Hugh Gordon
 Lycus Mr. E. Carl Theelke
 1st Messenger Mr. Keith Swain
 2nd Messenger Mr. Leslie Booth
 Narsia Miss Dorothy Townsend
 Helena Miss Hilda Knight
 Astræa Miss Helen McCallum
 Chrysia Miss Elsie Dunning
 Ida Miss Winnie Saunders
 Arete Miss Mabel Townsend
 1st Lady Miss Daisy Martinson
 —Public Hall, West Norwood.

ARABELLA, modern comedy, in three acts, by George Reston Malloch. October 8.

Thomas Wentmore Mr. George Owen
 Philip Ronaldson Mr. A. V. Bramble
 Robert Bond Mr. Leigh Lovel
 Mr. Perowne Mr. Campbell Cargill
 Mr. Temple Mr. W. H. Garbois

Arabella (continued).

A Servant Mr. Gerald Jerome
 Arabella Miss Octavia Kenmore
 Margaret Russell Miss Hilda Kenyon
 Mrs. Perowne Miss Barbara Fenn
 Mrs. Birmingham Miss Edith Fitzgerald
 A Maid Miss May Edward Saker
 —Court.

ARABIAN VENGEANCE, AN, romantic spectacular drama, in four acts, by Ward Bailey. (June 24, Empire, Southend.) July 1.

Beni El Hamid Mr. George Arthur
 Abdurrah Ben Hazar.. Mr. Chas. Chandler
 Jhaal Mr. Matthew H. Glenville
 Salem Gondar Mr. Polson Turner
 Sheik Albarah Mr. Vincent Harvey
 Khassim Mr. Victor C. Rolfe
 Mustapha Mr. Lance Usher
 Ali Mr. Bob Mann
 Jachid Mr. Jack Topping
 Gasler Mr. Lewis Gordon
 Yussuf Mr. Richard Hutton
 Jaffar Mr. George Organ
 Nekayah Miss Daisy Forrest
 Jadie Miss Flo Hasling
 Yaluari Miss Violet Sterling
 Beydah Miss Bettie Bowers
 Leila Miss Hattie Hanson
 Miriam Miss Maggie Hobart
 Zenobia Miss Ethel Kensley
 —Royal Stratford.

ARMS AND THE GIRL, comic operette, in two scenes, music by Richard Fall, book by Austen Hurgon. April 29.

Sergeant-Major John Water
 Mr. G. P. Huntley
 Elsie Manners Miss May de Sousa
 Margaret McCurdie Miss Jean Aylwin
 Capt. Tresham Mr. Ivor Walters
 Nancy Tresham Miss Babs Taylor
 General Sir John Bywater
 Mr. Drelincourt Odum

Col. Masterman Mr. Fred Ring
 Lieut. Randall Mr. C. Walter
 Lady Bywater Miss Lilian Talbot
 Joan Winterton Miss Nancy Malone
 Doris Randall Miss Phyllis Shale
 —London Hippodrome.

AT BAY, amateur production (first time in London) of a drama, in one act, by H. Marriott Watson and G. W. Raper Bingham. February 27.

Grant Corfield Mr. W. Harold Squire
 A Waiter Mr. R. W. Windus
 A Detective Mr. Robert Baines
 Nina Courtfield Miss Kate Harris
 —Court.

AT POINT O' BUGLES, episode, founded on a Canadian story, by Sir Gilbert Parker. October 17.—Clavier Hall, W.

AT SILVER CREEK, American cowboy sketch, in three scenes, written by C. Shirley and E. Thane, with music arranged by Charles Johnson. April 1.

Tim Fenner Mr. H. Lane Bayliff
 Ned Mason Mr. F. W. Crann
 Steve Weybridge .. W. Henry Hargreaves
 Dennis Mr. James Skea
 Mac Mr. W. G. Blunt
 Kentucky Pete Mr. W. Pratt
 Texas Jack, Dandy George, Sonny.. Mr. Ralph Adrian
 Mr. G. Richards, Mr. Charlie Williams
 Bongo Bill Mr. A. Curwood
 Nance Miss Helena Millais
 —Empress, Brixton.

AT THE BARN, play, in three acts, by Anthony P. Wharton. April 11. Last performance (the 131st), August 8.

Lord Clonbarry .. Mr. W. Graham Browne
 Kenneth Maxwell Mr. Norman Trevor

At the Barn (continued).

Austin Crane Mr. Charles V. France
 William Lewis Mr. Ernest Mainwaring
 Duncan Stewart Mr. Ben Field
 Knowles Mr. Charles Weir
 Euphemia Hawes Miss Kate Serjeantson
 Linda Moore Miss Marguerite Lashie
 Grace Trevelyan Miss Dorothy Bell
 Mollie Blair Miss Marie Tempest
 —Prince of Wales's.

AT THE SIGN OF THE "TWO CROWS,"

play, in one act, by Alex. Maclean. June 10.
 Captain Dick Trevor.....Mr. J. Henry Twyford
 Silas Locke Mr. J. Littleton Holyoake
 Lady Chilcott Miss Mary Palmer
 Betty Locke Miss Lottie Watts
 —Devonshire Park, Eastbourne.

AUNT BESSIE, comedy, in one act, by Wilfred T. Coleby. September 28.

Mr. Gibson Mr. D. Munroe
 Fred Chayer Mr. Arthur Curtis
 Emily C. Roucher Miss Mabel Garden
 Mrs. Gibson Miss Joan Blair
 —Playhouse.

AUTOCRAT OF THE COFFEE STALL, THE.

London production (by the Play Actors) of a one-act play by Harold Chapin. May 19.
 A Coffee Stall Keeper.....Mr. Fewlass Llewellyn
 Bert Mr. Lancelot Lowder
 Sam Mr. Telford Hughes
 A Humorist Mr. George Tawde
 The Autocrat Mr. Norman MacOwan
 A Reservist Mr. Harold Chapin
 —Court.

AUTUMN IDYLL, AN, ballet, arranged by Miss

Ruby Ginner to music by Chopin. June 25.
 The Autumn Leaf Miss Ruby Ginner
 The Wind Mr. Alan Trotter
 —Savoy.

AUTUMN MANŒUVRES, "play with music,"

adapted to the English stage by Henry Hamilton from the German of Karl von Bakony and R. Bodanski, with music by Emerich Kalman, and lyrics by Percy Greenback, May 25. Last performance (the 75th) August 10.

Captain Frank Falconer.....Mr. Robert Evett
 Oswald Orde.....Mr. Lionel Mackinder
 Col. Annesley.....Mr. A. Bromley Davenport
 Captain Devenish.....Mr. F. W. Russell
 Thorpe Vereker.....Mr. Audley Willis
 Charles Tremayne.....Mr. Cuthbert Montague
 Corporal Kellett.....Mr. Cecil Curtis
 Major-General Pomeroy.....Mr. Edward Sass
 Sgt.-Major Sykes.....Mr. Leonard Mackay
 Waterman.....Mr. E. H. Wynne
 Jephson.....Mr. George Bellamy
 Captain Withers.....Mr. Huntley Wright
 Alir Luttrell.....Miss Phyllis le Grand
 June Pomeroy.....Miss Daisy Elliston
 Lady Uilewater.....Miss Hilda Antony
 Mary Medhurst.....Miss Leila Griffin
 Mrs. Leyland-Holt.....Miss Ann Cleaver
 Claire Ingleby.....Miss Ruby Kennedy
 Sybil Houghton.....Miss Dora Fraser
 Jean Ogilvie.....Miss Gipsy O'Brien
 Lady Larkins.....Miss Gracie Leigh
 —Adelphi.

AWAKENING OF HELENA RITCHIE, THE.

play in four acts, by Margaret Deland and Charlotte Thompson. October 7.
 Dr. Lavender.....Mr. William Lugg
 Dr. William King.....Mr. Lancelot Lowder
 Samuel Wright, Senr.....Mr. J. J. Daly
 Samuel Wright, Junr.....Mr. E. H. Mulcaster
 Lloyd Prior.....Mr. Charles Garry
 David Miss Joyce Robey
 Martha King.....Miss Louisa Gourlay
 Sarah Miss Irene Moncrieff
 Helena Ritchie.....Miss Olga Nethersole
 —Prince of Wales's, Birmingham.

'AWKIN'S ORDEAL, episode of coster life, dramatised from Hubert Bartlett's story, "Henry 'Awkin's Ordeal." March 4.
 'Enery 'Awkins.....Mr. Hubert Bartlett
 Dr. Lepard.....Mr. Charles Olive
 Emma May Hawkins.....Miss Cissie James
 Night Sister Miss Edith Muir
 Day Nurse Miss Vallé
 —Edmonton Empire.

AXES TO GRIND, one-act play, by Max Ritzenberg. July 21.

Mortimer Shane Mr. Otto Mathiesen
 Elsa Miss Edith Edwards
 Bessie Miss Mimi Raydor
 Josiah Osborne Pigott.....Mr. Basil Osborne
 —Rehearsal.

AYESHA, romantic Indian drama, in two acts, by H. N. Maitra and N. Pal, based upon the novel, "Durgeshmandini," by the late B. C. Chatterjee. June 6.

Raja Virendra Singh.....Mr. G. W. Hodgson
 Maharaja Man Singh.....Mr. Harendra Maitra
 Prince Jagat Singh.....Mr. T. Stevenson
 Raja Amar Singh.....Mr. M. S. Master
 Kumar Dharam Singh.....Mr. N. Mitter
 Raja Josovanta Singh.....Mr. E. L. Khastgir
 Abhiram Swami.....Mr. W. Macdonald
 Gajapati Vidya Diggaj.....Mr. Binal Ganjuli
 Nabab Katlu Khan.....Mr. S. K. Roy
 Osman Khan.....Mr. Richard Young
 Rahim Mr. Bholanath
 Vizier Mr. G. W. Hodgson
 Temple Keeper Mr. Sree Kanta
 A Pathan Soldier.....Mr. Meena Chur
 Zerina Miss Margaret Allen
 Sakina Miss Ida Ewan
 Asmani Miss Florence Albany
 Bimala Miss Tina Martini
 Tilottama Miss Gladys Gill
 Ayesha Miss Irene Clarke
 —Whitney.

BACHELOR'S TWINS, THE, American farce comedy, played for the first time in England. February 26.

—Camberwell Empire.

BAD DREAMS AND GOOD FAIRIES, fairy play, by the Rev. Father Sellon. November 15.

—St. Albans Hall, North Finchley.

BAKER STREET MYSTERY, THE, "an episode from an incident in Lama's and Chamber's series of mystery, adapted by Mrs. Richard Pole," December 2.

—South London.

BARBARA GROWS UP, a comedy, in three acts, by George J. Hamlen (September 6, 1909, Royalty, Glasgow). November 12.

Barbara Morrison Miss Mary O'Farrell
 Janet Miss Jean Cadell
 Kenneth Morrison Mr. C. M. Hallard
 Andrew Purdie Mr. Ian O. Will
 Margaret Morrison Miss Sybil Carlisle
 Mrs. O'Brien Miss Daisy Maynard
 Barney O'Brien .. Mr. Alexander Bradley
 —Little.

BARBER OF SEVILLE, THE, Mr. Laurence Irving's production of his own version of Beaumarchais's work. July 25.

Count of Almaviva .. Mr. Laurence Irving
 Figaro Miss Mabel Hackney
 Doctor Bartholo Mr. Lionel Braham
 Don Basilio Mr. Charles Trevor
 An Alguazil Mr. Wilfred Fletcher
 A Notary Mr. James Stanners
 A Constable Mr. James Skea
 Gil Mr. Wentworth Fane
 Alphonso Mr. Robin Shiels
 First Watchman Mr. Azooma Sheko
 Second Watchman Mr. L. Barnett
 Rosina Miss Pauline Hugen
 Marcellina Miss Florence Mitchell
 Juanita Miss Winifred Turner
 —Opera House, Harrogate.

BARGEMAN'S DERBY, THE, scena, by Herbert C. Sargent and Leedham Bantock. April 29. See also **COALS TO NEW-CASTLE**.

Timothy Mr. Leedham Bantock
Alice Miss Violet Lindsay
Peter Mr. J. James
Hector Himself
Lulu Mr. John Humphries
—Palladium.

BARRIER, THE, four-act drama, from the novel by Rex Beach, of life in Alaska. (July 15, Kelly's, Liverpool.) November 18.

John Gale Mr. Stanley Bedwell
Dan Stark Mr. Richard Hicks
Kunnon Mr. Arthur Leigh
"No Creek" Lee Mr. C. C. Grattan
Napoleon Doret Mr. Charles Barrett
Captain Burrel Mr. Louis Hector
Corporal Thomas Mr. Harry Morgan
Trooper Mr. Arles Conway
Pete Mr. B. Colenzo
Necia Miss Jessie Belmore
Alluna Miss Florence Tressillian
—Elephant and Castle.

BASIL DUNTHWAITE COMES HOME, play, in one act, by Godwin Bulger. July 8.

Basil Dunthwaite Mr. Arthur Chesney
Mrs. Dunthwaite Miss Evelyn Martheze
Eric Dunthwaite Mr. Ronald Squire
George Harriswood, J.P.

Mr. J. Patric Curwen
Amy Harriswood, Miss Thelma Marchmont
Barton Mr. J. Dodd
—Winter Gardens, New Brighton.

BASTIEN AND BASTIENNE, pastoral opera, in one act, by Mozart; English version by S. Langford. October 21.

Bastien Miss Elsie Gough
Bastienne Miss Theresa M. Schlagintwett
Colas Mr. Hamilton Harris
—Gaiety, Manchester.

BEAR LEADERS, THE, farcical comedy, in four acts, by R. C. Carton. February 1. Last performance (the 200th), July 30.

Duke of Gallminster Mr. Spencer Trevor
Sir Kennedy Loomes Mr. Ashton Pearse
Horace Beckton Mr. Robert Horton
Edward Petworth Mr. Donald Calthrop
Mr. Felgate Mr. Fred Lewis
Anatole Durocq Mr. Michael Sherbrooke
Byles Mr. E. F. Mayeur
Rawdon Mr. C. Lascelles
Stanhope Moynesux Mr. Edmund Gwenn
Dowager Countess of Grimsdal

Miss May Whitty
Lady Marjorie Hillborn

Miss Muriel Martin Harvey
Lady Tuddenham Miss Mary Brough
Evadne Tuddenham
Madame Mescale Miss Ada Webster
Lloyd Miss Margaret Chute
Mrs. Stanhope Moynesux Miss Compton
—Comedy.

BEASTIE, one-act play, by Hugh de Selincourt. (Produced by the Pioneer Players.) December 15.

Johnnie Grant Mr. Geoffrey Denys
Jessie Grant Miss Hilda Bruce Potter
Ellen Smith Miss Frances Vine
—Little.

BEFORE AND AFTER, sketch, in one scene, by Lawrence Cowen. June 24.

Mr. Sinkins Mr. Wilfred E. Shine
Mrs. Gunn Miss Polly Emery
—London Pavilion.

BEFORE BREAKFAST, comedy, in one act, by K. G. Sowerby. May 2.

Mrs. Gray Miss Eugenie Vernie
Snee Mr. John Harwood
Jinny Miss Vera Coburn
George Linton Mr. Lawrence Anderson
—Playhouse.

BEHIND THE FOOTLIGHTS, play, in one act, written by Mrs. B. Robertson (produced by amateurs). November 13.

Charlotte Snook Miss M. Poore
Daisy Jenkins Miss N. Wavell
Sophrona Jones Miss J. Reynolds
Lord Carrington Col. Norton Knatchbul
Hon. Wm. Carrington

Mr. E. M. J. Robertson
Bob Merton Major H. G. S. Young
—Assembly Rooms, Andover.

BEN-HUR, revival of Wm. Young's dramatized version of Lew Wallace's novel (originally produced April 3, 1902). April 18. Last performance (the 74th), June 23.

CHARACTERS IN THE PRELUDE.

Balthazar Mr. Clifton Alderson
Gaspar Mr. Charles J. O'Brien
Melchior Mr. William Markham

CHARACTERS IN THE DRAMA.

Ben-Hur Mr. Arthur Wontner
Simonides Mr. Charles Rock
Ilderim Mr. Frederick Ross
Messala Mr. Reginald Owen
Balthazar Mr. Clifton Alderson
Arrius Mr. Alfred Bucklaw
Malluch Mr. Frank Tennant
Hortator Mr. Edward Arundell
Khaled Mr. Robert Brownlow
Sanballat Mr. Frank Collins
Drusus Mr. Austin Melford
Cecilius Mr. Stuart Musgrove
Metellus Mr. Philip Desborough
Centurion Mr. Charles Hinton
Officer of the Galley Mr. James Baxter
Iras Miss Ethel Warwick
Mother of Ben-Hur Miss Kate Rorke
Esther Miss Jessie Winter
Amrah Miss Marie Housley
Tirzah Miss Maxine Hinton
—Drury Lane.

BEN-MY-CHREE, revival of the romantic play, in five acts, by Hall Caine and Wilson Barrett. (Originally produced at the Princess's, May 17, 1888). July 3. Last performance (the 110th), October 5.

Dan Mylrea Mr. Lauderdale Maitland
Ewan Mylrea Mr. Austen Milroy
Thorkell Mylrea Mr. Felix Pitt
Gilchrist Mylrea Mr. William Lugg
Davy Fayle Mr. Austin Melford
Billy Quilleash Mr. Edwin Griffin
Ned Teare Mr. Ronald Adair
Jim Callow Mr. H. Smith
Michael Looney Mr. William Allen
Jabez Gawn Mr. Wilson Blake
Mr. Harcourt Mr. Leyton Cancellor
Jem Curphey Mr. Raymond Wood
Hommy Beg Mr. J. T. Macmillan
Coroner Mr. Charles Cleveland
Kitty Miss Alice Belmore
Liza Teare Miss Betty Melton
Nancy Miss Peggy Nelson
Kathleen Miss Marjorie Day
Mona Mylrea Miss Jessie Winter
—Princes.

BERÜHMTE FRAU, DIE (The Famous Wife).

Das Deutsches Volkstheater West Londons (Deutscher Bühnen-Verein) produced the comedy, in three acts, by Franz von Schönthan and Gustav Kadelburg. April 28.
Baron Römer-Saarstein .. Herr Max Sylge
Agnes Mrs. Alix Grein
Herna Fräulein Hedda Kostner
Wally Fräulein Hedwig Rohmann
Ulrich von Traunstein .. Herr G. T. Lambert
Paula Hartwig Frau Olga Sylge
Otilie Friedland Fräulein Elise Fink
Count Béla Palmay Herr Paul Nathell
Prof. Georg Ziegler

Herr Alfred Goitermann
Fräulein Seemann .. Fräulein Olga Romberg
Anton Herr Richard Müller
Betty Fräulein Marie Rohne
—Court.

BESIDE THE BONNIE BRIER BUSH, London variety production of John Clyde's adaptation. December 2.—South London.

BESSIE, THE DAUGHTER OF THE BLIND BEGGAR OF BETHNAL GREEN. Musical play, by Walter Emden, music by the Rev. B. Smyth. August 28.—St. Margaret's, Dover.

BETROTHAL OF NUMBER 13. THE. tragedy, in one act, by Mabel Capper. October 8.
 Mary Miss Dulcie Greatwich
 Mrs. Barker Miss Barbara Fenn
 A Woman Miss Katherine Maynard
 Jim Barker Mr. Campbell Gargill
 A Policeman Mr. W. H. Garbois
 A Man Mr. Gerald Jerome
 —Court.

BETTER MAN, THE, dramatic sketch, in one scene, by Alfred Toose. August 26.
 Bill MacGovern Mr. Serge Courtney
 Kate Miss Agnes MacCarthy
 Frank Shanley Mr. Arthur West
 Shorty Mr. Jack Hutchins
 —Camberwell Empire.

BETTY'S LITTLE JOKE, musical comedietta, in three scenes, by Bertram Wallis, musical numbers by Cola Robinson. May 27.
 The Duke of Wallingford

Mr. Bertram Wallis
 Sir Geoffrey Molyneux, Bart.
 Mr. Ridgwell Cullum
 Tom Stout Mr. Leonard Calvert
 Runcies Mr. Hugh Wright
 Betty Molyneux Miss Elizabeth Risdon
 Sally Stout Miss Lily Maxwell
 —Palladium.

BETWEEN FIVE AND SEVEN, incident, by John N. Raphael. November 25.
 Rupert Mr. Gerald Ames
 Giulia Miss Marion Munro
 Phyllis Grey Miss Ruby Miller
 —Tivoli.

BETWEEN THE ACTS, one-act play, by Max M. Simon. June 24.
 Harold Mr. F. Rabin
 William Mr. F. C. Leister
 Marie Miss Beatrice Grosvenor
 Manager Mr. Sidney C. Sinclair
 Olive Mme. Malvine Lobel
 —London Coliseum.

BEWARE OF LODGERS, comedy sketch. (Stageright production.) February 3.—Grand, Nelson.

BLANCA, one-act drama, by "X." (Produced by the Black Cat Club.) April 23.
 Bianca Miss Adrienne Clark
 Matteo Mr. Launcelot Lowder
 Carlsh Mr. Harry Turrill
 —Clavier Hall, W.

BIAS OF THE WORLD. THE (LOS INTERESES CREADOS), puppet play, in three scenes, by Jacinto Benavente, translated by Francesch de Ros and Beryl de Zoete. (Produced by the Stage Society.) May 6.
 Leandro Miss Mary Barton
 Crispin Mr. W. G. Fay
 Host Mr. Edmund Gurney
 1st Inn Servant Mr. J. B. Collins
 2nd Inn Servant Mr. Telford Hughes
 Harlequin Mr. Shakespeare Stewart
 Captain Mr. George C. Browne
 Dona Sirena Mrs. F. R. Benson
 Columbine Miss Beatrice Collier
 Laura Miss Eve Erskine
 Risela Miss Evelyn Martheze
 Punchinello Mr. Herbert Bunston
 Mistress Punchinello

Miss Violet Farebrother
 Silvia Miss Nell Carter
 Pantaloon Mr. Ivan Berlyn
 Doctor of Law Mr. Athol Forde
 Clerk Mr. E. Cresfan
 —Prince's.

BIFF, comedy sketch, by F. Kinsey Peile. December 2.

Constance Miss Lottie Venne
 Jack Mr. F. Kinsey Peile
 —Chelsea Palace.

BIGAMIST, THE, play, in one act, by Frederick Ward. October 3.

Jess Miss Edith Carter
 Annie Miss Daphne Crawford
 Jim Mr. Reginald Master
 Liz Miss Marjorie Theobald
 —Clavier Hall, W.

BIG GAME, play, in four acts, by Sidney Wentworth Carroll. July 8.

Mrs. Grimshaw Miss Marion Terry
 Rita Morrison Miss Lettice Fairfax
 Mildred Carruthers Miss Dorothy Davis
 Lizzie Hopton Miss Beatrice Manning
 Kitty Miss Eileen Esler
 Maid Miss Josephine Garrett
 Edward Grimshaw Mr. Clifton Alderson
 Dr. Doyle Mr. Arthur Whitby
 Charles Geddes Mr. Douglas Imbert
 Julian Ross Mr. Dennis Neilson-Terry
 —Devonshire Park, Eastbourne.

BIG HOUSE, THE, stagelight production of a sketch in three scenes, by Fred Karno, Herbert Sidney, and Albert Bruno. March 1:—

Mogs, the porter Mr. Albert Bruno
 Joshua Niggs, Chairman

Mr. William Chewd
 John Puddler, inmate Mr. Geo. Daiper
 Pipp, solicitor Mr. Bert Crewe
 Grammap, inmate Mr. Fred Newham
 Nuts, guardian Mr. Jack Sinclair
 Jane Blomtoosh Miss Julia Bassett
 Mary Miss Lydia Weber
 —Hippodrome, Aston.

BIG RACE, THE, sketch by Robert Higginbotham. February 22.

Er-skin Mr. Fredk. Meads
 Douglas Mr. Wm. Podmore
 Aunt Pan Miss Sylvia Dawson
 —Tivoli, Manchester.

BILL, ADAMS, THE HERO OF WATERLOO, "whimsical musical extravaganza" in two acts, book and lyrics by Reginald Baechus, Herbert Shelley, and Alexandre Dome, music by Stephen R. Philpott. April 22.
 General Sir Binga Barr

Mr. J. Ellis Preston
 Duke of Brighton Mr. Robert Selby
 Major Choux de Bruxelles

Mr. C. A. Stephenson
 Lightning Mr. Chas. Dent
 O'Malley Mr. Jack Salter
 Farrier Mr. Wm. Johnson
 Rajah of Poonah Bey Mr. Alfred Ware
 Microbe Master T. Edmonds
 Bill Adams Mr. Edward Lauri
 Lady Binga Barr Miss Amy Venimore
 Mimette Miss Dorothy Gould
 Marguerite Miss Cicely Lowe
 Margot Miss Rosali Jacobi
 —Crouch End Hippodrome.

BILLY, farce, in three acts, by "George Cameron." April 6. Last performance (the 16th) April 19.

Billy Hargrave Mr. A. E. Matthews
 John Hargrave Mr. Athol Forde
 Sam Eustace Mr. Robert Averell
 Captain Ransome Mr. A. Wheatman
 Dr. T. H. Rehum Mr. Peter Blunt
 'Erb Mr. John Harwood
 Bill Mr. Arthur Cleave
 Steward Mr. Lawrence Anderson
 Auctioneer Mr. Ernest Graham
 Alice Hargrave Miss Maudie Hope
 Mrs. Hargrave Miss Emma Chambers
 Mrs. Sloane Miss Florence Haydon
 Beatrice Sloane Miss Vera Coburn
 Stewardess Miss Marianne Caldwell
 —Playhouse.

BIRTHRIGHT, THE, play, in three acts, by Jan Paulus (produced by the Adelphi Play Society), February 25.

John Morton Mr. Jules Shaw
Miss Fuller Miss Margaret Boyd
James Palmer Mr. Leonard Calvert
Clerk Mr. R. E. Pickering
Paul Strelski Mr. Maurice Elvey
Philip Morton Mr. Lawrence Anderson
Mary Willis Miss Lisa Macready
Mrs. Willis Miss Madge Spencer
Catherine Markoff Miss Mary Mackenzie
Mr. Ankerage Mr. Leslie Gordon
Mr. Williams Mr. Thomas B. Simmons
—Little.

BISCAJESA, LA, dancing scena, by Achille Viseusi, August 5.
Biscajesa Gitana, Mlle. Mana Dobromilove
Pablo M. Achille Viseusi
Officer of Gendarmes

Mlle. Louisa Dobremysl
Gipsies:—Miles Martineé, Joseph Muller,
Vasslar Kolina, Bohlan Likora, Frantisek
Balek, Vaczlav Fabian, Frantisek Zdisnal,
Louis Veselz. —London Hippodrome.

BIT OF A RISK, A, one-act episode, by Charles Rock and Walleth Waller, February 26.

Arthur Ashworth Mr. Edward O'Neill
Mabel Ashworth Miss Cybel Wynne
Jobson Mr. Hubert Willis
Steve Crawley Mr. Charles Rock
—Alhambra.

BIT OF BLUE RIBBON, A, one-act comedy, by E. M. Thorpe (produced by the On-comers' Society), June 13.
Madeline Brunton

Miss Alice Clayton-Greene
Sarah Miss Ethel Hart
Geoffrey Brunton Mr. Wyn Weaver
—Little.

BITS OF DRESDEN, ballet fantasy, by John Tiller, music composed by Max Steiner. (Presented at the Palace December 23 as **A DRESDEN FANTASY**.) July 8.

Strenphon Miss Nora Desmond
Phyllis Miss Maggie Smythe
Cupid Wee Nora
—Winter Gardens, Blackpool.

BLACK HORROR, THE, sketch, in three scenes, by Cameron Matthews, September 23.

Marian Haversham
Miss Jessamine Newcombe
William Morrison Mr. H. Arkwright
Reuben Mathew Mr. R. Illington
Hellfire Sam Mr. S. Cornish
Dr. Harwick Mr. George Drummond
Theophilus Calder Mr. Harry Copley
Bettv Miss Katie Morris
John Armstrong Mr. Cameron Matthews
—Edmonton Empire.

BLACKMAIL, sketch, in one act, by Richard Harding Davis, (January 6, 1913, Victoria Palace.) June 17.

Richard Fallon Mr. Guy Standing
Lou Mohun Mr. Norman McKeown
Leonard Mr. Charles Troode
Helen Howard Miss Dorothy Hammond
—Alhambra, Glasgow.

BLIND GIRL'S LOVE, A, romantic musical drama, in three acts and a prologue, by H. F. Housden. (S.P., March 8, Colosseum, Oldham.) July 16.

Characters in the Prologue.

Gustav Telmar Mr. Elton Morgan
Germaine Miss Flo Norman
George Carfax Mr. George Steel
Alice Carfax Miss Goldie Melnotte
Louise, their Baby Little Edna
Juan Fernandez Mr. Norman A. Overton
Jagon Mr. Wallace Bruce

A Blind Girl's Love (continued).

Characters in the Play.

Gustav Telmar Mr. Elton Morgan
Germaine Miss Flo Norman
Juan Fernandez Mr. Norman A. Overton
Peter Mr. Willie Reid
Paul Mr. Artie Francis
Gerald Carfax Mr. George Steel
Gaston Mauritz Mr. Issherwood
Cora Clemarte Miss Adeline Rabys
Coquette Miss Cherry Van heune
Louise Miss Goldie Melnotte
—Elephant and Castle.

BLINDNESS OF VIRTUE, THE, play, in four acts, by Cosmo Hamilton, January 29.
Last performance (the 71st) March 29.
The Rev. Harry Pemberton

Mr. Charles Kenyon
The Hon. Archibald Graham
Mr. Owen Nares
Collins Mr. Leonard Calvert
Mrs. Pemberton Miss Beryl Faber
Mrs. Lemmins Miss Dora Harker
Mary Ann Lemmins Miss Leicester
Cookie Miss Polly Emery
Effie Pemberton Miss Margery Maude
—Little.

BLUEBOTTLES, comedy sketch, by Herbert C. Sargent. (December 16, Hippodrome, Brighton.) December 23.

Richard Clayton Mr. Bert Roper
Elsie Clayton Miss Mamie Thorpe
Lisette Mlle. Ric Costa
Inspector Gale Mr. Harold B. Lewis
Bill Barnard Mr. Adolph Luck
Jimmy Josser Mr. Ernie Lotingue
—Palladium.

BLUE HOUSE, THE, musical "laundrette," music by Emmerich Kalman, book, lyrics, and production by Austen Hurgon. October 28.

Hon. Chippendale St. Arch
Mr. Bert Coote
Major Claude E. Starkey
Mr. Cyril Clensy
Lady Dilling Miss Constance Barker
Lady Anastasia Dilling Miss Elsa Treness
The Typist Miss Phyllis Shale
Miss Smith Miss Vivien Hesse
Miss Pink Miss Ida Bransby Williams
Miss Jones Miss Maud Rolanda
Miss Green Miss Eileen Gordon
Miss Bliss Miss Susie Beardon
Miss Robb Miss Ida Evelyn
Miss Toody Miss

[This character does not appear in the play as she is indisposed.]

'Ide { Engine } Mr. Percy Nash
'eacy { Room } Mr. Edward Macintyre
'icks { Staff } Mr. Percy Tripps
'ebbs { Staff } Mr. Duncan McArthur
O'Connor Mr. Gerald O'Brien
John Fish Mr. Cecil Burt
Mons. Henri Ramu Mr. Eric Roper
Miss Cornelia Van Huvt

Miss Shirley Kellogg
—London Hippodrome.

BLUNDERERS, THE, comedy, in three acts, by Archibald Henry Pocock, May 2.

Cope Mr. Francis Everard
Christopher I'Anson Mr. Arthur S. Pitt
Mrs. I'Anson Miss Frances White
Major John Hartley

Captain Gerald Gambier
Miss Tabitha Hartley Miss Ethel Russell
Mrs. Walter Hibbert Miss Kitty Crichton
Alec I'Anson Mr. Leslie Rvecroft
Sir James I'Anson Mr. James Gelderd
Miss "Pat" Hartley Miss Kitty Crichton
Walter Hibbert Mr. Edmund F. Kennedy
—Kursaal, Bognor.

BOAT RACE, THE. farcical play, in three scenes, by George Rowlands and Herbert Sydney. May 20.
—Empire Palace, Birmingham.

BOBBY BOBS UP. comedy sketch, in one scene, by Frank Price. May 6.
Bobby Shoolbred.....Mr. Francis Hope
Ralph Maydew.....Mr. Naylor Grimson
Mabel Kingsley.....Miss Tina Langlois
—Shoreditch, Olympia.

ROGIE MAN, THE. comedy, in one act, by Lady Gregory. July 8.
Taig O'Harragha.....Mr. J. M. Kerrigan
Darby Melody.....Mr. J. A. Bourke
—Court.

BOHEMIA. musical fantasy in seven scenes, by Percy Houli. Sept. 2.
—Finsbury Park Empire.

BOMBSHELL, THE. farcical comedy, in three scenes, by Charles Austin and Charles Ridgewell. (Stageright production. June 15, Reading.) June 24.
Parker.....Mr. Charles Austin
Chief Detective Copham.....Mr. Geo. Wilson
Detective Blake.....Mr. Chas. Hawkins
Marmaduke Fitzroy.....Mr. Fred Norris
Sarah Fitzroy.....Miss Raymond
Boritzki.....Mr. Will Ingram
Harry.....Mr. Harry Ransom
—Metropolitan and Euston.

BON MODELE, UN. comedy, by Th. Gungore. Oct. 8.
—Cosmopolis, W.C.

BONNIE BORDERLAND. THE. comic opera, in two acts, words by Percy Felix, music by Frederick W. Courtnevay. May 13.
Basil Merton.....Mr. Robert A. Ayres
Captain Desborough.....Mr. Marcus L. Taylor
Sir Richard Entwistle.....Mr. Joseph Grenow
Gwendolyn.....Mr. Bert J. Rogers
Andrew McCupple.....Mr. Percy Felix
Sandy McAllister.....Mr. Robert W. Tansley
Sergeant Jack Robbins.....Mr. Will Curd
Jock.....Mr. Harry Stone
Jenny.....Miss Amy Jones
Soubiencha Pastern.....Miss Nelly Summers
Lux Pastern.....Miss Ethel Hawline
Kate Merton.....Miss Margaret Baxter
—Opera House, Woolwich.

BOY SCOUT, THE. comedy with music, in three acts, by Arthur Branscombe and George Fearnly. May 20.

Lieut. Meredith.....Mr. C. Hayden Coffin
Percy Fitzwinney.....Mr. Herbert Sparling
Baron Deschamps.....Mr. Evelyn Vernon
Rivers.....Mr. Fred Trott
Old Joe, a tramp.....Mr. Cecil A. Colline
Suli.....Mr. D. McArthur
Gwendoline.....Miss Mildred Cottell
Rose Boyton.....Miss Margery Gray
Mrs. Meredith.....Miss Grace Lester
Claire.....Miss Ivy Knight
Suzanne.....Miss Violet Welford
Pauline.....Miss Marie George
—Royal, Birmingham.

BRACELET, THE. play, in one act, by Alfred Sutro. Feb. 26.

William.....Mr. John Garside
Smithers.....Miss Dorothy Day
Martin.....Mr. Oliver Johnston
Harvey Western.....Mr. Grendon Bentley
Mrs. Western.....Miss Aida Tenoure
Mrs. Banket.....Miss Estelle Winwood
Judge Banket.....Mr. Ernest Beeken
Miss Farren.....Miss Dorothy Messingham
—Repertory, Liverpool.

BRASS AND CLAY. one-act play. (Produced by the Actresses' Franchise League.) Feb. 20.

Gould Traverson.....Mr. James Gelderd
Walter Simmons.....Mr. Wilton Ross
King Ransome.....Mr. S. W. Hewetson
Lucy Leigh.....Miss Adeline Bourne
Marion Milner.....Miss Lucy Milner
Mrs. Desbury.....Miss Mildred Orme
Katherine Carey.....Miss Evelyn Walsh-Hall
—Rehearsal.

BRASS BOTTLE, THE. F. Anstey's four-act farce (originally produced September 16, 1909, Vaudeville) was revived for a month's season of matinées. October 7.
—Palladium.

BROKEN HEARTS, THE. drama, in four acts, by Z. Libin. April 3.
Yiddish People's, E.

BROKEN HEARTS. revival of Sir W. S. Gilbert's fairy play, in three acts. (Originally produced Dec. 9, 1875, Court.) At Miss Kate Rorke's matinée, Jan. 4.
—Court.

BROKEN VASE, THE. short play, by Geoffrey Hardinge. Aug. 19.
—Royal, Edinburgh.

BUDDHA. dramatic version of Sir Edwin Arnold's "Light of Asia," in six episodes, by S. C. Bose. Feb. 22.
Prologue.....Mrs. Brown-Potter
Voice of the Wind.....Miss Viola Tree
Siddhartha.....Mr. Clarence Derwent
King of Magada.....Mr. George Ellis
Channa.....Mr. S. C. Bose
Devadatta.....Mr. N. Pal
Old Man.....Mr. M. S. Master
Tripushaka.....Mr. M. S. Master
Bhaluk.....Mr. Dhisa Swami
Minister.....Mr. A. Troten
Hermit.....Mr. E. Cressan
Dying Man.....Mr. W. Macdonald
Page.....Mr. R. L. Khasilash
Crowd.....Messrs. B. N. Misra, S. K. Roy, B. B. Roy, B. Singha, and R. Maumdar
Queen.....Miss Ruth Parrott
Jashodhara.....Miss Ruby Miller
Chitra.....Miss Delphine Wyndham
Sulada.....Miss Morrison
Soreness.....Miss Vanstittart
Doubt.....Miss Eva More Dumphie
Conceit.....Miss Elfrida Derwent
—Court.

BURDEN, THE. play in three acts, by A. Herbage Edwards. (Produced by the Play Actors.) March 31.
Mrs. Ballard.....Miss Armine Grace
Amy.....Miss Inez Bensusan
Laura.....Miss Margaret Damer
John Ballard.....Mr. Hugh Tabberer
Clarence.....Mr. Charles King
David.....Mr. Ashton Pearse
A Tradesman.....Mr. Lancelot Lowder
—Court.

BURNHAM BEECHES. English operetta, by Arthur Poyser. November 28.
Eric Dornton.....Mr. Charles Carr
Ethel Mahvud.....Miss Aileen Fitzgerald
Miss Vandyke Browne.....Miss May Graham
—St. James's.

BUSHED. an Australian sketch, by Charles Glennv and Phillip Roughwood. December 17.—Oxford.

BYGONE DAYS. one-act sketch, by Hugh Mytton. January 13.
The Duke of Campden.....Mr. H. Campton
The Duchess of Campden.....Mrs. May
—Assembly Rooms, Surbiton.

BY RIGHT OF SWORD, play, in four acts, adapted from A. W. Marchmont's novel of the same name. December 16.

Lieut. Alexis Petrovitch .. Mr. Charles Hamilton Tregethner... Kenyon
 Prince Bilbasoff .. Mr. Henry Latimer
 Col. Christian Tieski .. Mr. Clarence Derwent
 Major Loris Devinski .. Mr. Lewis Fielder
 Capt. Duresq .. Mr. Eric Hudson
 Capt. Weisswich .. Mr. Douglas W. Prout
 Lieut. Essajeff .. Mr. Vane Sutton Vane
 Capt. Gradinsk .. Mr. E. H. Kelly
 Lieut. Khanovich .. Mr. Harold Anstruther
 Lieut. Barrinski .. Mr. Cyril Ashford
 Pauloff .. Mr. Clifford Boyne
 Ivanoff .. Mr. Wilfred Henson
 Vladski .. Mr. Fred Prior
 Vosk .. Mr. E. Y. Rae
 Police Officer .. Mr. Richard Fiddling
 Paula Tieski .. Miss Frances Dillon
 Olga Petrovitch .. Miss Mary O'Farrell
 —Royal, Bury.

BY THE KING'S LEAVE, comedy-drama, in three acts, by Alex. Maclean and Dorothea Moore. May 30.

King William III. .. Mr. J. Anthony Snaith
 Lord Wharton .. Mr. J. Henry Twyford
 Robert Grattan .. Mr. Frederic Morena
 Crowthorne .. Mr. Tom Squire
 Sir Geoffrey Merivale .. Mr. Alex. Maclean
 Mistress Lucy Loftus .. Miss Mary Palmer
 Pamela, Lady Merivale .. Miss Laura Leigh
 —Royal, Margate.

CALAMITY JANE, R.N., play, in one act, by Major W. P. Drury. January 8.

Harry Maitland .. Mr. Philip Desborough
 William Booley .. Mr. A. Corney Grain
 Benjamin Figg .. Mr. Walter Kingsford
 Thomas Coggins .. Mr. Leon M. Lion
 Jan Pearse .. Mr. C. Leveson Lane
 Sister Grace .. Miss Joan Chaloner
 —Globe.

CALL, THE, stage-right production of a drama, in one act, by W. Laird. April 17.

Miles Maxon .. Mr. Louis du Cane
 Moyra Maxon .. Miss Gertrude Morrow
 —Royal, Belfast.

CALLISTO, ballet, by Maurice Hewlett, music by Annette Hullah, adapted from Greek folk songs, movements and dances by Margaret Morris. October 28.

Artemis .. Miss Winifred Durie
 Callisto .. Miss Margaret Morris
 A Fawn .. Mr. J. Fraser Outram
 Callisto's Child .. Miss Iris Rowe
 —Court.

CAMARGO, LA, ballet, in one scene, written and designed by C. Wilhelm, music by Dora Bright. May 20. (Last performance July 27.)

Louis XV. .. Mr. Jack Millar
 Sergeant Chabot .. M. Enrico Bartolo
 Gerard Van Stauden .. M. Alexis Kosloff
 Mme. Van Stauden .. Mlle. Zanfretta
 Toinette .. Miss Lillie Lauri
 Felicie .. Miss A. Peters
 Mlle. Camargo .. Mlle. Adeline Genée
 —London Coliseum.

CANDOUR OF MATURITY, THE, sketch, by Hilaire Belloc. (Produced by the Mollie Society March 18.) —Steinway Hall, W.

CAPTAIN BILLY, play, in four acts, by Arthur West. February 29.

Royalty, Redditch.

CAPTAIN BRASSBOUND'S CONVERSION. Revival of George Bernard Shaw's "Adventure." (Originally produced March 20, 1906. (Court.) October 15. Last performance (the 78th) December 21.

Felix Drinkwater .. Mr. Harry Nicholls
 Leslie Rankin .. Mr. Graeme Campbell

Captain Brassbound's Conversion (continued).

Lady Cicely Waynflete

Miss Gertrude Kingston
 Sir Howard Hallam .. Mr. Charles Sugden
 Marzo .. Mr. David Hallam
 Captain Brassbound .. Mr. Gerald Lawrence
 Redbrook .. Mr. Geoffrey Denys
 Osman .. Mr. Arthur Bachner
 Johnson .. Mr. Hugh Tabberer
 Sidi el Assif .. Mr. Philip Cunningham
 The Cad .. Mr. George Barrau
 Capt. Hamlin Kearney .. Mr. W. B. Davis
 Petty Officer .. Mr. Clifford Marquand
 —Little.

CAPTAIN BRASSBY, V.C., "grand Guignol-Mellyvillany," in four scenes, written by Deux Rats D'Eau; music by Musical Rat Alf Leonard; the whole produced by Rat Arthur E. Godfrey. (Water Rats matinée production.) November 11.

Captain Brassby .. King Rat Charles Austin
 Captain Plumer .. Rat Wilkie Bard
 Colonel Hunter .. Rat Apollo
 Major Weston .. Rat Arthur Godfrey
 Drummer Boy .. Rat Billy Merson
 Sergeant O'Grady .. Rat Fred McNaughton
 Corporal Hennessey .. Rat George Sanford
 Lieut. During .. Rat Billy Brown
 President of Court .. Rat Marriott Edgar
 Cashier of Bank .. Rat Paul Martinetti
 General Caxton .. Rat Dave Carter
 Colonel Fairby .. Rat James Finney
 Sergeant-Major Maxford .. Rat Dave O'Toole
 Orderly .. Rat Gus McNaughton
 Gladys .. Rattling Daisy Dormer
 —Oxford.

CAPTAIN SCARLET, English operetta, by Arthur Poper. November 28.

Captain Scarlet .. Mr. Roland Cunningham
 Dr. Dovedale .. Mr. H. Lemprière Pringle
 Lord Faversham .. Mr. Frederick Hudson
 Mr. Miley .. Mr. Leonard Calvert
 Tom .. Mr. Charles Carr
 Jerry .. Master B. Fenn
 Mabel .. Miss Winifred O'Connor
 Amelia Dovedale .. Miss Leonora Braham
 Nancy .. Miss Deborah Volar
 —St. James's.

CAPTAIN OF THE "SARAH JANE," Stage-right production of a one-act farce by James Skea. March 19. —Surrey.

CARMEN. Bizet's opera was revived for the opening performance of the summer grand opera season. April 20.—Covent Garden.

CARMEN, spectacular ballet, in five scenes, music by Bizet, interpolated dances selected and music arranged by G. W. Byng, production supervised by Mr. Dion Clayton Calthrop and presented under the direction of Mr. Alfred Moul, the dramatic action and dances arranged by Herr Berger. January 24.

Don José .. M. Volbert
 Escamillo .. M. Agoust
 Capt. Zuniga .. Mr. Zanfretta
 Lillas Pastias .. Mr. Coventry
 Remendado .. Mr. Vallis
 Frasquita .. Miss Skelly
 Mercedes .. Miss Perzini
 Old Gypsy .. Miss Voysey
 Gipsy Danseuse .. Miss Carlotta Moschetti
 Carmen .. Maria la Bella
 —Alhambra.

CARNTUNDERSTANTINOPLE, Oriental opera, in three acts, by Sivi Levey. May 21.

Hindbad .. Mr. Charles Fleming-Williams
 Sindbad .. Mr. Arthur Hood
 Leloo .. Mr. Harry Petty
 John Doolan .. Mr. Alfred Walmesley
 Umana .. Miss Ethel Petty
 Viana .. Miss Winifred Hood
 Katrina .. Miss Hilda Judkins
 Porina .. Miss Ellinora Hoggarth
 Turkish Delight .. Miss Maie Hocy
 Hampshire House Club, Hammersmith.

CASINO GIRL, THE. Sketch by P. Bristow.

September 30.

Robert Kenmore Mr. Geo. Varden
 Adrienne Kenmore Miss Thera Horwath
 Jack Mr. Henry Burnard
 —Hippodrome, Hulme.

CASTING VOTE, THE. dramatic sketch, in one scene, by Stanley Wallace. December 7.

Jack Reading Mr. Alfred Harding
 Gilbert Kaye Mr. One Days
 Judge Potter Mr. Murdoch Stimpson
 Capt. Cartwright Mr. W. S. Stanford
 Rev. Cecil Stepton Mr. Wilfred Mackay
 —Shoreditch Empire.

CAT AND THE CHERUB, THE. Revised version of C. B. Fernald's Chinese play (originally produced October 30, 1897, Lyric). May 20.

Wing Shee Mr. Frederick Lloyd
 Sun Luey Mr. Cyril H. Sworder
 Hoo King Mr. Charles Danvers
 Hoo Chee Miss Ella Jones
 Chim Fang Mr. Francis Annusley
 Hwah Kwae Miss Elizabeth Rosslyn
 A Policeman Mr. Montague Weston
 An Opium Fiend Mr. Rolf Benter
 Ah Yoi Miss Hilda Bruce-Potter
 —Surrey.

CAUSE OF IT ALL, THE. One-act play by Leo Tolstoy. (Produced by the Aelphi Play Society.) April 28. Translated by Louise and Aylmer Maude.

Martha Mrs. Haden-Guest
 Akulina Miss Inez Bensusan
 Taras Mr. John R. Collins
 The Tramp Mr. Leonard Calvert
 Michael Mr. Albert V. Bramber
 Ignat Mr. Telford Hughes
 Neighbour Mr. H. McMaster
 2nd do. Mr. Lindsay Ellis
 —Little.

CAVALLERIA RUSTICANA. Opera in one act by Pietro Mascagni. Libretto founded by Signori Menasci and Targioni-Tozzetti on a Sicilian tale of village life by Giovanni Verga. Produced for the first time in a music hall in its entirety, February 26.

—London Hippodrome.

CAVERN, THE. Play by J. M. Cuthbertson. May 3.

Ah Old Woman Miss Jean Stewart
 A Young Woman Miss May Lindsay
 An Old Man Mr. Robert Irving
 An Angel Miss Helen W. Adamson
 A Young Man Mr. John L. Spence
 —Royal Institute, Glasgow.

CELE QU'ON ADORE, comedy, in three acts, by Albert Aceryant. May 24.

Stanislas M. Fernand Demorange
 Romuald M. Hubert Daix
 Bonston M. Alfred Bouzin
 Serge M. Maurice Wick
 Ephraim M. Pierre Maugé
 Le Mendiant M. Jacques Landier
 Charlot M. Fernand
 1er Garçon M. Picard
 2me Garçon M. Lucien
 Le Lycéen M. Jeannot
 Un Marchand de Journaux M. Ménard
 Petit-Jean M. Pernier
 Rosette Mlle. Fanny Tellier
 Raymondine Mlle. Demars
 Juliette Mlle. Norva
 L'Instituteur Miss Sterling MacElnay
 —Little.

CELTIC FAERY POEMS, by W. B. Yeats and Fiona McLeod. April 30.

Dania Miss Claude Nicholson
 The Brudenith Miss Margaret Ballour
 Voice of the Sidhe Miss Elsie Hind Morgan
 —Court.

CHALK LINE, THE, play, in four acts, by

Fabian Ware and Norman MacOwan.
 March 2. Last performance (the 29th)
 March 30.

Lord Stanchan Mr. Charles V. France
 Captain Peter Greig Mr. Kenneth Douglas
 John Summers Mr. Frederick Lloyd
 Mary Summers Miss Helen Brown
 Peggy Summers Miss Marjorie Dane
 Jess Summers Miss Eileen Esler
 Andy Roddieck Mr. Alfred Brdnone
 Leonard Stiles Mr. W. Cronin Wilson
 Lord Tempest Mr. Stratton Rodney
 William Baines Mr. A. S. Homewood
 Veerland Mr. Leon M. Lion
 Countess Derada Lady Tree
 Kathleen Stuart Miss Lydia Bilbrooke
 Alice Miss Mary Mackenzie
 Mason Miss Lucie Verrier
 —Queens.

CHARLEY'S AUNT was revived for a Christmas season. December 26.—Little.**CHAT WITH MRS. CHICKY.** one-act play, by Evelyn Glover. (Produced by the Actresses Franchise League.) Subsequently played by the Connisseurs, June 25. Little, the parts being undertaken by Miss Edith Anton-Laing and Miss Inez Bensusan. February 20.

Miss Holbrook Miss Marianne Caldwell
 Mrs. Chicky Miss Inez Bensusan
 —Rehearsal.

CHECK TO THE QUEEN, dramatic episode. December 2.

Captain Lord Arthur Greatorex
 Mr. Eustace Burnaby
 The Fair Inconnue Miss Nina Bentley
 Sir Robert Enderby
 Mr. Rutland Barrington
 —Tivoli.

CHILDREN OF DON, THE. Cymric music-drama, in three acts and a prologue, by "T. E. Ellis" (Lord Howard de Walden), music by Josef Holbrooke. June 15.

GODS.

Nordens Mr. Enzo Bozaro
 Lyd Mr. Humphrey Bishop
 Don Miss Gertrude Blomfield

MORTALS.

Math Mr. Henry Weldon
 Gwydion Mr. Alan Turner
 Govannion Mr. Andrew Shanks
 Elen Mme. Augusta Doria
 Dylan Miss Jacobs
 The Sacrifice Miss Von Nichols
 Gwion Mr. Frederick Blamey
 Goewin Mme. Jeanne Jomelli
 Arawn Mr. Frank Pollock
 First Priest Mr. De Moraes
 Second Priest Mr. Arthur Philips
 Demon Mr. Henry Altschuler
 —London Opera House.

CHILDREN'S DREAM, THE, ballet, in one scene, arranged by Lila Field, music by Osborne Roberts. May 16.

—Aldwych.

—Chelsea Palace.

CHINA, pageant spectacle. May 25.

—Crystal Palace.

CHOICE, THE, after-dinner episode, by A.

Northcote, November 15.
 Dr. Armitage Mr. Alick Chumley
 Miriam Armitage Miss Miriam Armitage
 Clifford Nairn Mr. A. Russell-Davis
 Beal (a butler) Mr. Wilfred Keriston
 —Winter Gardens, New Brighton

CICADA, THE, lyric fable, in one act, music and libretto by John Urich, poem by Elizabeth Alexander. June 25.

Æsop Mr. Stuart Edwards
 Livia Miss Alice Prowse
 The Cicada Miss Mabel Manson

The Cicada (continued).

The Ant Miss M. Palgrave Turner
The Butterfly Mr. Hubert Eisdell
—Savoy.

CIRCUS GIRL, A, dramatic sketch, by Arthur Shirley and Ben Landeck. July 1.

Henri Romain Mr. Stanley Carlton
Luigi Ferroni Mr. Max Coult's
Gorriott Mr. E. W. Bretton
Detective Pelere Mr. Frank Fortescue
Magistrate Mr. Chas. Rose
Mathilda Miss Ida Fane
Jacqueline Miss Ruby Maude
—Camberwell Empire.

CIBOPATRA'S NEEDLE, Egyptian scena. April 29. —Chelsea Palace.

CLOCHES DE CORNEVILLE, LES. Mr. Oscar Hammerstein's revival of Robert Planquette's comic opera. June 10.
—London Opera House.

COALS TO NEWCASTLE, sketch, by Herbert C. Sargent and Leedham Bantock. March 25. (See also THE BARGEMAN'S DERBY.)

Timothy Mr. Leedham Bantock
Alice Miss Violet Lindsay
Peter Mr. J. James
Hector Himself
Lulu Mr. John Humphries
—Empire, Liverpool.

COLLABORATORS, duologue, by Daisy McGeoch. June 10.
—Clavier Hall, W.

COLLIER'S LASS, THE, drama, in four acts, by Mrs. F. G. Kimberley. May 27.

Robert Copley Mr. Harry Sainsbury
Tom Fielding Mr. Stanley Radcliffe
Frank Cecil Mr. D. Douglas
John Willie Hay .. Mr. J. Newton Cowling
Hubert Cardel Mr. Ben Carr
Joe Miggins Mr. Bert Johnson
John Bailey Mr. John Locke
P.C. Wilson Mr. Easter Crook
Bill Giles Mr. Fred Barnes
Flossie Shaw Miss Laura Teberne
Mary Ellen Nuttall .. Miss Lynn Darlington
Martha Copley Miss Adele Liddon
Maud Fernley Miss Ana Corri
Grace Copley Miss Elsie Shelton
—Royal, Wolverhampton.

COLOMBINE, poetical fantasy, in one act, by Reginald Arkell. April 1.
—Royal, Brighton.

COMBAT, THE, play, in one act, by Bernard Hamilton, with incidental and introductory music by Christopher Wilson. October 21.
Harpax Mr. Shiel Barry
Caius Servilius Mr. Kenelm Foss
Myrrha Miss Yolande May
—Chelsea Palace.

CONCHITA, opera, in four acts (in Italian), music by Riccardo Zandonai. July 3.

Conchita Mlle. Tarquinia Tarquini
Don Mateo Signor Schiavazzi
Dolores Miss Amy Evans
Rufina Mlle. Jane Bourgeois
Estella Miss Betty Booker
La Sorvegliante Miss Edith Clegg
L'ispettore Mr. Gaston Sargeant
Banderillero
Venditore di Frutta } Signor Dante Zucchi
Una Guida
La Madre di Conchita..Mme. A. L. Bérat
Una Voce M. André Gilly
Dancers Mlle. Hortense Verbit
Conductor, Signor Ettore Panizza.
—Covent Garden.

CONFEDERATES. Amateur production of a drama in one act, by H. Woodville. February 6.
—Prince of Wales's, Grimsby.

CONSTANT HUSBAND, THE, play, in one act, by Cicely Hamilton. February 19.

Mrs. Beaumont Miss Vera Coburn
Edward Ronpell Mr. Clayton Green
Stevens Miss Nannie Bennett
Justine Ronpell Miss Lena Ashwell
—Palladium.

CONSTANT LOVER, THE, a "Comedy of Youth," in one act, by St. John Hankin. January 30.

Enelyn Rivera Miss Gladys Cooper
Cecil Harburton Mr. Dennis Eadie
—Royalty.

CONTRACT, THE, dramatic sketch, in one act, by Gerard Fort Buckle. (Produced by Amateurs.) October 22.

George Doon Mr. Osborne Adair
Madge Doon Miss Joan Waugh
—All Saints' Parish Hall, Battersea Park.

CONTRASTS, play, in one act, by G. A. Redford. (Produced by the Drama Society), October 29.

Bertie Fane Mr. Charles King
Binney Mr. Charles Wemyss
Ethel Fane Miss Constance Arfwedson
Servant Miss Dorothy Turner
—Clavier Hall, W.

CORONATION, THE, play, in one act, by Christopher St. John and Charles Thursby. (Produced by the Pioneer Players.) January 28.

Henricus XVI. Mr. Godfrey Tearle
Mr. Verbi Verbi Mr. Marsh Hannam
Admiral Nihilitini .. Mr. Clifford Heatherley
general Militommes.. Mr. Fewlass Llewellyn
Lord Benedict Pulcher

Mr. Victor Wiltshire
An Aide-de-Camp Mr. Barnet Parker
A Reporter Mr. Charles King
An Usher Mr. John R. Collins
Lord Bellegard Mr. Telford Hughes
A Woman Miss Haidée Wright
Messrs. Frank Denny's, J. W. L. Ellis,
Cyril Lawrence, J. Gelderd, H. N. Gaze,
A. McMaster, A. Rhaden, J. Bartlett,
Claude Heys Thomson, G. S. Roche, W. Andrews, C. Ashford, Frank Conroy, King Fordham, Herbert Lane, Charles A. Staite.
—Savoy.

COTTAGE ON THE MOOR, THE, play, in one act, by Miller Anderson. January 28.

The Woman Miss Mabel Mannering
The Man Mr. Miller Anderson
—Clavier Hall, W.

COUNTESS CATHLEEN, THE, First production in London of a play, in five scenes, by W. B. Yeats. July 11.

Mary Rua Miss Nell Byrne
Telg Rua Mr. U. Wright
Shemus Rua Mr. Patrick Murphy
The Countess Cathleen..Miss Maire O'Neill
Gona Miss Mona O'Bearno
Alee Mr. Fred O'Donovan
First Merchant .. Mr. Herbert Hewetson
Second Merchant Mr. J. M. Kerrigan
Steward Mr. H. E. Hutchinson
—Court.

COWBOY AND THE GIRL, THE, "episode of Arizona life," in three scenes, by Young Buffalo. June 10.

The Stranger Young Buffalo
Colonel Dawson Mr. E. J. Foster
Dick Peterson Mr. Arthur C. Goff
Corrello Mr. Louis Ashmeade
Big Waller Mr. G. W. Parte
Bounce Mr. Robert Chambers
Alkali Mr. Gus Ruhlén
Cheyenne Ed. Mr. J. H. Brownlee
Black Gilbert Mr. Ralph Brambles
Tomstone Jake Mr. Albert Morgan
Wah-Sing Mr. All Delamere
Madge Miss Caroline May Blaney
—Euston.

COWBOY JURY, THE, revised version of the sketch, "The Virginia Jury," March 11.
 Mr. Kelly Mr. J. F. Ginnett
 Bill Cassidy Mr. W. Bartlett
 Mrs. Cassidy Miss L. Keen
 Bob Boulder Mr. F. Victor
 Steve Mr. Frank Ginnett
 Rosy Cassidy Miss D. Gregory
 Harry Mr. E. Jennings
 —Oxford.

COWPUNCHER, THE, melodrama, in four acts, by Jean Marvin. (S.P., May 31, Elephant and Castle; September 2, Opera House, Northampton.) September 30.

Tom Granger Mr. Thomas Rhyde
 Billy Granger Mr. George Craig
 Pedro Saltillo Mr. Wm. R. Glenn
 Seattle Ike Mr. Robert Rivers
 Dublin Tim Mr. Joe Martin
 Black Luko Mr. A. J. Murray
 Frisco Fred Montana Joe
 Jim Mr. Thomas Clarke
 Wall Eyed Joe Mr. Harry Roberts
 Brassy Bob Mr. A. W. Aston
 Tangle Foot Pete Mr. Wm. H. Bartlam
 George Lloyd Mr. Horace Colham
 Montana Bill Mr. Dick Bushert
 Big Shot Bud Mr. Bud Montee
 Long Haired Dan Mr. Sampson Brown
 Red Mike Mr. Ray Sasquette
 Fat Head Butte Mr. Hal Judson
 Weptoma By Himself
 Marie Alvarado Miss Ethel Dunbar
 Ann Miss Dorothy Dunbar
 Guiding Star Tree-pe-Dee
 Cherita
 Beauty By Themselves
 Kester
 Molly Cooke Miss Blanche Fiske
 Dancing Bell Miss Victoria Browne
 Genie Calvert Miss Jean Marvin
 —Britannia.

CREDITORS, tragic-comedy, in one act, by August Strindberg, translated by 'Ellie Schleussner. (Produced by the Stage Society.) March 10.

Adolf Mr. E. Harcourt-Williams
 Gustav Mr. Guy Standing
 Thekla Miss Miriam Lewes
 —Princes.

CRICKET ON THE HEARTH, THE, dramatisation by E. Cherrie. Based on Charles Dickens's story. (Produced by Amateurs.) January 3.

John Peerybingle Mr. Max le Feuvre
 Caleb Plummer Mr. C. F. Snellgrove
 Mr. Tackleton Mr. Reg Grandin
 The Stranger Mr. W. V. d'Authrean
 Mr. Jordan Mr. Bert le Sueur
 Porter Mr. E. C. Boilelle
 Mary "Dot" Mrs. E. C. Boilelle
 Bertha Miss Grace Smith
 May Fielding Miss Eileen Guille
 Tilly Slowboys Miss Ida le Feuvre
 Mrs. Fielding Miss Dora Carcaud
 Mrs. Jordan Miss Lily Oldridge
 Spirit Cricket Master Dick Boilelle
 Peerybingle's Baby Master Averty
 —Oddfellows Hall, Jersey.

CRIME OF POVERTY, THE, sketch, by Frederick Meads. February 20.

Père Lereaux Mr. William Podmore
 Claire Miss Sylvia Dawson
 Jean Mr. Frederick Meads
 —Grand, Manchester.

CROOKED NAILS, duologue, by Violet Gibbons. April 11.

Richard Neville Mr. R. R. Bowles
 Cecily Graham Miss Violet Gibbons
 —Boddington, Cheltenham.

CROOKS, SPOOKS, AND SPIRITS, comic sketch, presented by the Six Brothers Luck. December 9.—Holborn Empire.

CROWN OF INDIA, THE, Imperial Masque, in two tableaux, written by Henry Hamilton, music by Sir Edward Elgar. March 11.

India Miss Nancy Price
 St. George Mr. Harry Dearth
 Agra Miss Marion Beley
 Delhi Miss May Leslie Stuart
 Calcutta Miss Evelyn Kerry
 Benares Miss Sybil Etherington
 —London Coliseum.

CRUISE OF THE MASCOT, THE, sketch, by Fred Bowyer, lyrics by J. T. Stevens. October 28.

Captain Rowbolt Mr. Arthur Melvin
 Percy Fairbank Mr. Sidney Herbert
 Dan Mr. Fred Danvers
 Maud Meadows Miss Beatrice Laurie
 Edith Meadows Miss Dorothy Bowyer
 Jane Miss Violet Lowen
 Miggs Mr. Alfred Knutt
 —Hippodrome, Margate.

CUPID AND THE STYX, London production of a comedy, in three acts, by J. Sackville Martin. (Originally produced at the Gaiety, Manchester, on February 8, 1909.) May 14.

Dr. Hope Mr. Lewis Casson
 Sir Peregrine Prendergast Mr. Chas. Bibby
 Porter Mr. Herbert Lomas
 Dr. Garside Mr. J. V. Bryant
 Nurse Price Miss Edyth Goodall
 Mrs. Barton Miss Muriel Pratt
 Philip Barton Mr. Cecil Brooking
 —Coronet.

CUPID INTERVENES, one-act comedy, by Ivan Patrick Gore. (Produced by the Black Cat Club.) April 23.

Lord Northesk Mr. J. L. Irvine
 Fitzroy Walker Mr. Evelyn Vernon
 Lady Northesk Miss Ethel Beale
 Mrs. Tapps Miss Elsie Mildred
 —Clavier Hall, W.

CURATE CALLS, THE, comedy, in one act, by J. A. Ferguson. February 15.

Bridget O'Flaherty Miss Isobel Crawford
 Ruth Ryan Miss Bessie Jeffery
 The Curate Mr. A. C. Temby
 Mrs. O'Donoghue Miss Daisy Gordon
 —St. Martin Hall, Glasgow.

CURIOS, comedy sketch, in one scene, by Harry Grattan and G. P. Huntley. (November 11, Hippodrome, Manchester.) November 18. —Shepherd's Bush Empire.

DAISY CHAIN, THE, children's play. February 2. —Savoy.

DAMER'S GOLD, peasant comedy in two acts, by Lady Gregory. November 21.

Patrick Kirwan Mr. Arthur Sinclair
 Staffy Kirwan Mr. Sydney J. Morgan
 Ralph Hessian Mr. J. M. Kerrigan
 Simon Niland Mr. N. Wright
 Delia Hessian Miss Sara Algood
 —Abbey, Dublin.

DANCING MISTRESS, THE, musical play, in three acts, by James T. Tanner, music by Lionel Monckton, lyrics by Adrian Ross and Percy Greenbank. October 19.

Widdicombe Mr. James Blakeley
 Lord Lyndale Mr. F. Pope Stampler
 Dubois Mr. D. J. Williams
 Baron Montalba M. G. Carvey
 Berchill Mr. Ivan Berlyn
 Signor Tonelli Mr. Eliot Skinner
 M. Rosenthal Mr. Ernest A. Douglas
 Teddy Cavanagh Mr. Joseph Coyne
 Jeanie McTavish Miss Gracie Leigh
 Mlle. Virginie Touchet Mlle. M. Gaumont

The Dancing Mistress (continued).

Bella Peach	Miss Elsie Spain
Miss Pindrop	Miss Agnes Thomas
Lady Margrave	Miss Maud Cressall
Lili	Miss Gna Palmer
Marcel	Miss Ruby Kennedy
Paula	Miss Ann Cleaver
Genie	Miss Gertrude White
Mimi	Miss Lella Griffin
Tonsee	Miss Lillian Hadley
Riette	Miss Dorothy Devere
Camille	Miss Yvonne Fitzroy
Toinette	Miss Heather Featherstone
Tommy	Miss Isobel Elsom
Lina	Miss Kathleen Vincent
Mary	Miss Gipsy O'Brien
Nora	Miss Claire Lynch
Dora	Miss Betty Olgar
May	Miss Flora Allen
Alicia	Miss Nora Wadeley
Jo'	Miss Maude Aston
Sybil	Miss Bessy Millard
Phyl	Miss Gladys Ivery
Nancy Joyce	Miss Gertie Millar
	—Adelphi.

DANCING VIENNESE, THE, Viennese operetta (played in German) in two scenes, by Julius Brammer and Alfred Grunwald, music by Oscar Straus. June 3.

Lizzi Flora	Fraülein Josefine Ritzinger
Mimi	Fraülein Emmy Petko
Claire	Fraülein Bianca Vallon
Biby	Fraülein Marie Spieler
Graff Andre Clairville	Herr Hubert Marischka
Loulou	Herr Gustav Werner
Baron Planchette	Herr Paul Guttman
	—London Coliseum.

DANCING VIENNESE, THE, English version, by C. H. Bovill, of the Viennese opera, in two scenes, by Oscar Straus. July 1.

Lizzi Flora	Miss Constance Drever
Mimi	Miss Clara Dow
Claire	Miss Phyllis Monkman
Graff Andre Clairville	Mr. Philip Simmons
Loulou	Herr Gustav Werner
Baron Planchette	Mr. Eric Thorne
Biby	Mr. Willie Atom
	—London Coliseum.

DANDY AVIATOR, THE, miniature musical comedy, in three scenes. February 26.

—Canterbury.

DARING OF DIANE, THE, "leap-year comedy operetta," in one scene, by Heinrich Reinhardt, libretto and lyrics by Arthur Anderson, based on the German of Julius Wilhelm. January 22.

Prosper	Mr. Bruce Winston
Severin	Mr. William Saville
Julien	Mr. Guy Le Feuvre
Caroline	Miss Suzanne D'Amery
Rosalie	Miss Kathleen Courtney
Diane de Regnault	Miss Marjorie Maxwell
	—Tivoli.

DAUGHTER OF ISRAEL, A, four-act drama, by Nita Rae. May 20.

Stephen Lyons	Mr. Hugh Montgomery
Lord Dave Montague	Mr. Claude Graveley
Charlie de Vere	Mr. Reg. E. Kendrick
Bob O'Shea	Mr. Jack Ravenscroft
Hon. Percy d'Alroy	Mr. James Wright
Jean	Mr. D. Ravenscroft
Dr. Ellam	Mr. Gordon Phillips
Bessie Woodleigh	Miss Carrie Johnson
Mrs. Woodleigh	Miss Mavis Harcourt
Lady Montague	Miss Norah Kingsley
Mona Grey	Miss Bessie Osborne
Little May	Clarice Handel
Judith	Miss Laura Hansen
	—Lyceum, Stafford.

DAUGHTER'S DEVOTION, A, Provisional performance of sketch, by Arthur Jefferson. August 8.

Geoffrey Winter	Mr. T. R. Lockwood
Snooker	Mr. E. H. Clarke
Inspector Armstrong	Mr. H. Leonard
"Nance"	Miss Maude Ryder
Mary Hamilton	Miss George de Lara
Policeman	Mr. Gilbert
	—Metropole, Glasgow.

DAY AND NIGHT, pastoral masque, by C. M. A. Peake, music by Francis and Geoffrey Toye. July 31.—Boxford Rectory Park.

DAY OF RECKONING, THE, play, in one act, by Stanley Houghton and Frank Nasmith. September 30.

Merlin	Mr. Charles Brandon
Trevor	Mr. Edward J. Coyne
Gabrielle de Richepin	Miss Florence Cheverton
	—Crown, Eccles.

DAY'S SPORT, A, spectacular sketch, in twelve scenes, by Wal Pink, music by J. S. Baker. January 8.

—Palladium.

DEAR LITTLE WIFE, A, Japanese comedy, in one act, by Gerald Dunn. March 25.

Sujihana San	Miss Muriel Pope
Hajiyama	Mr. Rule Pyott
Takijiro	Mr. J. Henry Twyford
	—Gaiety, Manchester.

DEAR OLD CHARLIE, comedy, in three acts, adapted by Charles H. E. Brookfield from Labiche and Delacour's "Célimare le Bien-Aimé" (Royal, Newcastle, May 17, 1906; Vaudeville, January 2, 1908). February 20. Last performance (the 34th), March 23.

Charlie Ingleton	Mr. Charles Hawtre
Gabriel Peepoe	Mr. Eric Lewis
Thomas Dumplie	Mr. E. Holman Clark
Colonel Fishbourne	Mr. Chas. B. Vaughan
Purkitt	Mr. Arthur Grenville
Florist's Boy	Master Dunstone
Mrs. Fishbourne	Miss Mabel Younge
Reeve	Miss Mona Harrison
Agnes	Miss Enid Leslie
	—Prince of Wales's.

DEATH OF TINTAGILES, THE. The Drama Society revived Alfred Sutrø's translation of Maeterlinck's tragedy. (Originally produced July 22, 1902, St. George's Hall.) March 4.

—Clavier Hall, W.

DEBORAH'S LOVER, "domestic tragedy," in one act. July 11.

Maurice Sinclair	Mr. Godfrey Washington
Billy Cox	Mr. Reginald Ravington
Mrs. Price	Miss Marian Stirling
Deborah Price	Miss Beryl Durand
Patsy Brown	Miss Norah Gregory Jones
	—Savoy.

DECEMBER 13, piece, in one act, by Norman Oliver and Cecilia Brookes. (Produced by the Play Actors.) March 31.

Josiah Stables	Mr. Arnold Lucy
Sarah Stables	Miss Lillian Tweed
Mark Estridge	Mr. Cecil A. Collins
Olive Estridge	Miss Beatrice Whitney
	—Court.

DECREE MADE ABSOLUTE, THE, play, in one act, adapted by (Miss) M. G. Splatt, from a story by Mrs. Belloc Lowndes. November 29.

James Tapster	Mr. Rollo Balmaine
A Policeman	Mr. Stuart Marshall
Mrs. William Tapster	Miss Marjorie Hamilton
Elfrida	Miss Olive Lethbridge
Flossie Tapster	Miss Porteusue
	—Lyceum Club.

DECREE NISI, comedy, in one act, by Lennox Kendall. April 29.

Sir Rupert Stephenson

Mr. Lennox Rashleigh

Valet to Sir Rupert... Mr. Fernley Beshopp

Mrs. Stephenson... Miss Lohan Perrett

Amilie... Miss Dorothy Wilmer

—Grand, Southampton.

DEMAGOGUE, THE, comedy, in three acts, by Norman Macowan. (Produced by the Play Actors.) March 10.

Stephen Drew... Mr. H. K. Ayliff

David Hardman... Mr. C. F. Collings

William Henson, M.P.... Mr. Alfred Harris

John Masterton... Mr. Hubert Willis

John Vernon... Mr. Stuart Musgrove

Chas. Minton... Mr. Ralph Hutton

Reginald Phillips... Mr. James Gelderd

Ralph Underwood... Mr. Franc Stoney

Robert Randall... Mr. J. Napper

Mr. Frederic Traill... Mr. A. S. Homewood

Horace Strager... Mr. Sidney Sherwood

Adred Renton... Mr. Charles Roberts

Ben Frost... Mr. Rothbury Evans

An Errand Boy... Mr. Arthur Sinner

Rachel Bolder... Miss Violet Sterne

—Court.

DEMOCRATS, THE. The Birmingham Dramatic and Musical Society produced a musical play in two acts, written by Graham Squires and St. John Hamund, composed by Guy Jones. May 13.

Andrew McCarthy... Mr. Ernest Wright

Gilbert McCarthy... Mr. Alfred D. Butler

Rt. Hon. Percy Vere... Mr. Hugh S. Gibson

Wilkins... Mr. George B. Worrall

Detective... Mr. J. Finnermore Retallick

Lord Harfield... Mr. O. H. Russ

Saunders... Mr. Stanley Worrall

Peggy Effordyne... Miss Lillie Aston

The Duchess... Miss Bonnie Phillips

Mrs. Packenham Smith

Mrs. E. W. Hughes

—Royal, Birmingham.

DEMON, THE. Condensed version, in two scenes and a tableau, of Anton Rubenstein's opera. Presented by a Russian company. February 19.

Princess Tamara... Mme. Talina

The Demon... Mme. Pokrovskaya

Angel... M. Sultitzky-Pavlenko

Prince Sinedal... M. Nikolaeva

Servant to Princess... Mile. Anajewa

A Boy... Mile. Feodorowa

—London Coliseum.

DESERT, THE. Spectacle founded by H. Holford Bottomley upon Felixen David's symphonic ode, "Le Désert." April 22.

—Albert Hall, W.

DETECTIVE KEEN. "Detective drama-lette." May 13.

—Canterbury.

DEVELOPMENTS. A sketch, in one scene February 12.

A Photographer... Mr. Howard Ward

An Actress... Miss Louie Vere

—Battersea Palace.

DEVIL AND THE HINDMOST, THE, comedy, in four acts, by Harold Cantrell. (Produced by Amateurs.) December 11.

Robert Edmunds... Mr. A. Harold Chovil

Sam Summers... Mr. Frank Cowper

Lionel Clare... Mr. H. M. Vanderfelt

Mr. Freeman... Mr. T. G. Holder

Mrs. Freeman... Mrs. F. W. Langley

Vera Freeman... Miss Gladys Vale

Firkin... Mr. John Heywood

Wilks... Mr. Arthur Neen

Mortiboy... Mr. Harold Beaufort

—King's Heath Institute, Birmingham.

DEVIL HIMSELF, THE. Fantasy, in one scene. November 11.

—Palladium.

DEVIL'S KEG, THE. Drama, in four acts, by Redswell Cullum and D. E. Garden. May 27.

Hon. William Bunnage Forde

Mr. Derwent Hall Caine

John Allandale... Mr. R. A. Brandon

Verner Lablache... Mr. Murray Yorke

Arizona... Mr. Eric Hudson

Dr. Abbott... Mr. Henry Martin

Sergeant Horrocks... Mr. W. J. Yeldham

Gaudier... Mr. Vernon Sansbury

"Tough" Despard... Mr. F. J. Whyte

Pedro Mancha... Mr. F. W. Cram

Pat Nabob... Mr. Henry Vincent

Thomson... Mr. Chas. W. Tindall

Mrs. Abbott... Miss Amy Lorraine

Mamie... Miss Kathleen Wynn

Joaquina Allandale... Miss Laurie Flockton

—Borough.

DEVIL'S MAIL, THE, dramatic scene, by Arnold Yorke. February 12.

Dr. Mordaunt... Mr. H. Sherbrooke

Pierre Dairolles... Mr. Arthur Burne

Ivan Lumbimoff... Mr. H. O. Nicholson

Phineas H. Yerker... Mr. Robert Morath

Mrs. Mordaunt... Miss Constance Barton

—Ardwick Empire, Manchester.

DIAMOND CORONET, THE, incident, by C. B. Fernald. September 16.

A Gentleman... Mr. Norman McKinnell

His Associate... Mr. James Storey

A Safe-breaker... Mr. J. Detliv

—Hippodrome, Manchester.

DIANA OF DOBSON'S. The first act of Cicely Hamilton's play was presented for the first time on the music hall stage March 4.

—Palladium.

DIANE'S DIAMONDS, farcical sketch in one scene, by Max Pemberton. August 12.

Odette... Miss Esmé Lee

Roper... Mr. Cecil Kinnlard

Henry Le Bland... Mr. Compton Courts

John Hogg... Mr. James Pegge

La Diane... Miss Ivy Williams

—Collins's.

DICK'S PRISONER, one-act play. July 24.

—Clavier Hall, W.

DISARMED! play in a prologue and one scene. May 6.

Characters in the Prologue:—

The 1st Comte de Lassier... Mr. Fred Rivers

The Husband... Mr. E. Rayson-Cousens

The Wife... Miss Blanche Forsythe

A Pedlar... Mr. Edward Christopher

A French Officer... Mr. Frank Holyoake

French soldiers:—Messrs. Alfred Wright,

Maynard, Norton, Gilbert, Sims, Carter.

Characters in the Play:—

General von Mackenheim

Mr. Frederick Moyes

Paul... Mr. Chas. Fancourt

Captain Kraatzberg... Mr. Russell Barry

Sergeant Lenbach... Mr. Leslie Harvey

Renée de Vauzy... Miss Violet Hamersley

Prussian Soldiers:—Messrs. Fred Leonard,

A. Kramer, H. Pitt, C. Oakley, E. Wil-

liams.

—Canterbury.

DOLLAR DID IT, A, comedy, in three acts, by Ralph Stuart. Produced for provisional purposes. October 11.

Ezra Fee... Mr. Walter Langford

Cyrus Scroggings... Mr. Thomas Holmes

Ashton Franklin... Mr. E. Sheppard

Eva Brown... Miss May Norris

Sarah Smart... Miss Lisa Coleman

Stanford Whipple (Silver)

Mr. Edwin Wheeler

A Dollar Did It (continued).

Oliver Dolittle Mr. James Green
 Mrs Dolittle Miss Gertrude Harrison
 Joshua Sampson Mr. Henry Barton
 Joseph Price Mr. Arthur Wilson
 Elijah Strong Mr. Louis de Verne
 Hiram Lawson Mr. Robert Watt
 Baxter Billings Mr. Ernest E. Norris
 Veronica Scroggings Miss Edith Hobson
 —Dalston.

DOLLY DYE, musical absurdity, written by W. T. Avery, composed by Kenneth Morrison. May 20.

Squire Blossom Mr. J. W. Forrest
 Rev. Hugh Popoff Mr. Frank Lester
 Major K. N. Pepper Mr. J. Allen
 Sammy Snail Mr. W. H. Irving
 Birdie Mr. Bert Collins
 Handy Harry Mr. Ernie Howard
 Rose Bush Miss Minnie Best
 Vesta Swan Miss Clara Best
 Lena Trix Miss Cissie Best
 Mamie Chance Miss Madge Best
 Flossie Knockem Miss Ida Conroy
 Winnie Wenton Miss Evangeline Hope
 May Blossom Miss Millie Millwarde
 Dolly Dye Miss Florrie Greensmith
 —Alexandra, Pontefract.

DOLLY'S LITTLE BILLS, one-act sketch, by Henry Arthur Jones, from his four-act piece, **DOLLY REFORMING HERSELF**. July 8.

—London Hippodrome.

DOMESTIC DIFFERENCES, farcical comedy, by H. M. Léon. December 19.—Mechanics' Hall, Nottingham.

DON QUICHOTTE, opera, in five acts (in French), music by Jules Massenet. May 17.
 Dulcineï Mlle. Yvonne Kerford
 Don Quichotte M. Lafond
 Sancho M. José Danse
 Juan M. Georges Regis
 Rodriguez M. Fernand Leroux
 Pedro Mlle. André Kerlane
 Garcias Miss Kathleen Lockhart
 Chef des Bandits M. Verheyden
 1st Valet M. Landel
 2nd Valet M. Deshayes
 Stage director, M. Jacques Coini.
 Musical conductor, Mr. Fritz Ernaldi.

—London Opera House.

DON CÉSAR DE BAZAN, adaptation by Fred Maxwell. Sept. 23.

Don César Mr. Fred Maxwell
 Charles II. of Spain Mr. Arthur Chisholm
 Don José Mr. Mansell Fane
 Lazarillo Miss Bessie Courtney
 Captain of the Guard Mr. W. Arnold
 Marita Miss Minnie Sadler
 —Bedford.

DON'T YOU BELIEVE IT; OR, THE TERROR OF TIGERTOWN, play, in one scene, by Harry M. Vernon. Oct. 7.

Jim Howard Mr. A. E. W. Barnes
 Tim Sherwood Mr. E. Howard Templeton
 Mary Lawlor Miss Sylvia Morris
 Dan McCarthy Mr. Sydney Benson
 Dick Lawlor Mr. Leon Dawe
 Buck Murray Mr. Reynolds Watson
 The "Spoil Sport" Mr. Leslie Hamilton
 Bob Kelly Mr. J. C. McCloud
 His Assistant Mr. Ulster Gray
 —Palladium.

DOORMATS, comedy, in three acts, by Hubert Henry Davies. Oct. 3.

Noel Gale Mr. Gerald du Maurier
 Uncle Rufus Mr. Alfred Bishop
 Captain Harding Mr. Dawson Milward
 Aunt Josephine Miss Nina Boucicault
 Leila Miss Marie Löhr
 —Wyndham's.

DORINDA, three-act play, by the Countess of Roden. Aug. 24.

—Tullymore Park.

DOUBLE GAME, THE, play, in three acts, by Maurice Baring. May 7.

Ivan Borisovitch Blum Mr. Arnold Lucy
 Elizavéta Ivanovna Blum

Boris Nikoláevitch Rakint Mrs. A. B. Tapping
 Dimitri Vasilévitch Romodin Mr. Claude King

Mária Andrévna Bernóva Mr. E. Harcourt-Williams
 Miss Ernita Lascelles

Count Peter Zourov Mr. C. H. Hewetson
 Alexéi Ivanovitch Philippov Mr. Mark Hannan

Fédor Petróvitch Dimttriev Mr. Fewlass Llewellyn
 Sergei Andrévitch Neilsen Mr. S. Creagh Henry

Harold Jameson Mr. Lionel Pape
 Sôfia Dimttrievna Okounova Miss Mary Mackenzie

Alexander Alexandrovitch Ponóv Mr. Michael Sherbrooke
 Kôlia Mr. Len Bethel

Sasha Miss Mildred Surrey
 —Kingsway.

DOUBLE WOMAN, A, fantastic comedy, in three acts, by Harry and Edward Paulton. March 11.

Sir Charles Glynne Mr. Robert Minster
 Muriel Lady Glynne Miss Liliás Waldegrave

Bloundell Greene Mr. Wilfrid Shino
 Mrs. Greene Miss Eugénie Vernie

Percy Fairleigh Mr. Goodver Kettley
 May Fairleigh Miss Dulcie Vernie

Lord Lismore Mr. Walter Henty
 Vera Lismore Miss Eileen Atherley

Alwyne Bruce Mr. Herbert Garthorne
 Mrs. Bruce Miss Cynthia Fane

Captain Winterhole Mr. A. V. Bramble
 Gwen Warlaby Miss Beatrice Terry

Anstiss Miss Rhoda Beresford
 Major Allen Mr. Fred Lake

Gamekeeper Mr. Harry Yeates
 Rudge Mr. Cyril Brook

—Devonshire Park, Eastbourne.

DOVE UNCAGED, THE, fantasy, in one act, by Eunice Hamilton Moore. Feb. 20.

Sister Monica Miss Marion Terry
 Sister Lucia Miss Mary Relf

Sister Clara Miss Rose Yule
 Sister Serena Miss Rose Dunrê

The Novice Colombina Miss Gladys Cooper
 —Royalty.

DRAGON, THE, historical play by W. T. Seward and Eustace Ponsonby. December 9.

Contessa di Palanti Miss Janet Barrow
 Marquis di Monaldeschi Mr. Brendan Stewart

Ninon de L'Encles Miss Ruby Bower
 Captain Bardon Mr. Herbert H. Herbert

Pietro Miss Gwen Lofts
 Queen Christina of Sweden Miss Isa Noella

Mazarin Mr. W. T. Seward
 Prince Gustavus Mr. Eustace Ponsonby

Count Osenstern Mr. Robert Percy
 Father Le Bel Mr. E. P. Anthony

Pierre Cornelli Mr. Oscar Dane
 Lieutenant of the Guard Mr. Harold Noel

Moreno Mr. E. Lowings
 Angelotti Mr. R. Wood

Olaf Mr. H. Tysoe
 —County, Bedford.

DRAKE, play, in three acts, by Louis N. Parker. Sept. 3. (On Mr. Harding leaving the cast to go to America the part of Drake was taken up by Mr. Frederick Ross.)

Francis Drake Mr. Lyn Harding
 Queen Elizabeth Miss Phyllis Neilson-Terry

Lord Burleigh Mr. Bassett Roe
 84

Tricks (continued).

Lord Howard of Effingham
 Mr. Frederic Sargent
 Christopher Hatton Mr. Rehan Censy
 Sir Walter Raleigh Mr. Harold Bliss
 John Doughty Mr. Herbert Waring
 Thomas Doughty Mr. Philip Merivale
 Don Guerau D'Espes. Mr. Francis Chamier
 Don Pedro Zubiatur Mr. W. E. Gehe
 Don Bernardino de Mendoza

Mr. Digby Strous
 Don Pedro de Valdez Mr. E. A. Smythe
 Sir George Sydenham Mr. Henry Morrell
 Le Sieur de Marchaumont

Mr. Arthur V. Webster
 Sir John Hawkins Mr. Fred Vigay
 Martin Frobisher Mr. William Harberd
 John Wynter Mr. N. Campbell Browne
 John Chester Mr. J. Esmond Walls
 Captain John Thomas. Mr. Chris Walker
 Thomas Fenner Mr. Scott Clarke
 Tom Moone Mr. A. E. George
 Gregory Mr. Ross Shore
 Brewer Mr. Frederick Ross
 Lady Lenox Miss Elinor Foster
 Mother Moone Miss Cicely Richards
 Bright Mr. Roy Byford
 Fleming Mr. Howard Rose
 Rev. Francis Fletcher Mr. Ben Field
 Pedro Mr. Stanley Howlett
 Diego Mr. Loring Fernie
 Mr. Vicary Mr. Anthony Warde
 Mr. Charles Mr. Frederick J. Burnett
 Mr. Caube Mr. H. E. Nicholls
 Cooke Mr. Ernest Digges
 William Hawkins Mr. W. Esmonde
 Yole Mr. Alfred H. Goddard
 Potter Mr. Archibald Forbes
 Bewes Mr. A. E. Allen
 Doidge Mr. Sydney Gouldie
 Menhennick Mr. Montague Kerr
 Beckerleg Mr. Gordon Carr
 Courtenay Mr. Arthur Chicken
 Tailor Mr. M. A. Buxton
 Haberdasher Mr. A. Thornley
 Pikeman Mr. George Laundry
 Balladmonger Mr. Alexander Sarnar
 Dame Sydenham Miss Stella St. Audrie
 Elizabeth Sydenham

Miss Amy Brandon-Thomas
 —His Majesty's.

DREAMER, THE, a poetic drama of the life of Joseph, in five acts, by Mrs. Percy Dearmer. November 29.

ARCHANGELS.

Gabriel Mr. Gordon Bailey
 Michael Mr. Christopher Dearmer
 Raphael Mr. Hugh Law
 Mr. Stanley Roberts

CANAANITES.

Israel Mr. Otho Stuart
 Reuben Mr. J. Henry Twyford
 Simeon Mr. Stuart Musgrove
 Levi Mr. Gilbert Hudson
 Mr. John Kelt
 Judah Mr. Harry Irvine
 Zebulun Mr. G. West
 Issachar Mr. E. K. Montague
 Mr. Barnard Way
 Dan Mr. Arthur Hare
 Gad Mr. E. Reynolds
 Asher Mr. Cyril Way
 Naphtali Mr. Gwynne Vaughan
 Joseph Mr. Clifton Gordon
 Benjamin Mr. Harcourt-Williams
 Miss Dorothy Manville
 Rachel Mrs. F. R. Benson
 Leah Miss Constance Robertson
 Bilhah Miss C. Adams
 Zilpah Miss Reynolds

MIDIANITES.

Chief Mr. Tom Heslewood
 First Midianite Mr. Rathmell Wilson

The Dreamer (continued).

Second Midianite Mr. R. Wallis-Jones
 Third Midianite Mr. A. G. Hill
 Fourth Midianite Mr. H. R. Hall

EGYPTIANS.

The Pharaoh Mr. Acton Bond
 Asenath Miss Sybil Carlisle
 Nefert Miss Oga Ward
 Miss Eva Stuart

The Governor of the Prison

Mr. Scrope Quentin
 Priest of Isis Mr. E. S. D. Carter
 Second Priest of Isis. The Rev. J. B. Hunt
 The Chief Butler Mr. E. S. Lester
 The Steward of the House of Joseph

Mr. Rathmell Wilson
 Aphophis Mr. H. B. Waring
 Kamases Mr. J. Killick
 Iannas Mr. Lester
 Aseth Mr. Neville Brand
 First Man Mr. Denis Ainslie
 First Woman Miss Maud Douie
 First Servant Mr. E. H. Wood
 Second Servant Mr. Leslie Stevens
 Manasseh Mr. Peter Shaw
 Ephraim Mr. Sebastian Shaw

Handmaids of Asenath played by Miss McNeill, Miss M. McNeill, and Mrs. Jack White. Egyptian dances by Miss Annie Spong and pupils, Misses Marjory Prince, Irene Spong, Doris Mathews, Greta Thornely, Mary Wait, and others.

—King's Hall, W.C.

DREAM LADY, THE, pastoral play, by Netta Syrett. (Produced by amateurs.) July 13.
 —The Hermitage, Barnes.

DREAM OF DEATH, THE, one-act play, by Hugh de Selincourt. August 12.

A Girl Miss Gladys Carton
 A Young Man Mr. Weston Fields
 A Strange-looking Man. Mr. George Owen
 A Middle-aged Man. Mr. Bridges-Adams
 —Prince's, Manchester.

DREAM OF DRESDEN CHINA, A, plot by H. S. W. and B.S., music by Mme. Marguerite Hamilton. July 2.

The Bachelor Mr. Russell V. Allen
 The Girl Miss Ivy Davies
 The Boy Miss Gladys I. Lloyd
 The Mandarin Oily Moody
 —Guidhall School.

"DREAMLAND," children's play, by Walter Emden. December 27.—St. Margaret's, Dover.

DREAM WOMAN, THE, one-act play, by Eva May Howe. June 23.

—Clavier Hall, W.

DRONE, THE, comedy, in three acts, by Rutherford Mayne. February 5.

John Murray Mr. Rutherford Mayne
 Daniel Murray Mr. Whitford Kane
 Mary Murray Miss Josephine Mayne
 Andrew McMinn Mr. John F. Magee
 Sarah McMinn Miss Margaret O'Gorman
 Donald McKenzie Mr. Alec F. Thompson
 Sam Brown Mr. Stanley Gresley
 Kate Miss Nellie Wheeler
 Alick McCready Mr. John P. Campbell

—Royalty.

DRUM, THE, dramatic sketch, by Edward Perini. March 9.

Rémy Gaillard Miss Doris Glover
 Philomène Boucher Miss Maxine Conrad
 Nicolas Boucher Mr. Robert Hume
 Punchinello Mr. Harold Hillman
 —Stedman's Academy.

DUCHESS OF DANTZIC, THE, abridged version, in one scene, arranged by W. H. Risque, of the musical play by Henry Hamilton, music by Ivan Caryll. (Originally produced at the Lyric on October 17, 1905.) March 18.

Catherine Upscher (known as Sans-Gêne) Miss Evie Greene
 Misette Miss Ethel Oliver
 Therese Miss Constance Craven
 Philipp Mr. E. Gordon Cleather
 Captain Regnier Mr. Garnet Wilson
 Napoleon Bonaparte Mr. Frank Bradley
 Sergeant Lefebvre Mr. Herbert Clayton
 Sergeant Flageot Mr. A. J. Evelyn
 Corporal Gildon Mr. F. W. Bowes
 Papillon Mr. Courtice Pounds
 —Palladium.

DUEL THROUGHOUT THE AGES, THE.
 June 13.—St. James's.

DUKE, THE, Amateur production of the dramatisation, in four acts, of J. Storer Clouston's novel of the same name, by David Kimball. April 16.

Lady Georgina Stock Mrs. Frank Anderson
 Gwendoline Miss Rose Anderson
 James Mr. Frank Cowis
 Lady Roulett Mrs. C. J. Berridge
 Angela Miss Winnie George
 Clara Golden Miss Ethel Leicester
 Sir Pursuivant Debrette

Mr. Edgar S. Rouse
 Marjorie Gaye Miss Dorothy Manning
 Jack Kavanagh Mr. Cyril Lawrence
 Lambert Haselle Mr. Gerald Lindsay
 Archibald Mr. C. Arthur Harris
 John Sanderson Stock Mr. C. Cobbold
 —Cripplegate Institute.

DUMB AND THE BLIND, THE, London production (by the Play Actors) of a one-act play by Harold Chapin. May 19.

Jo Mr. Hubert Willis
 Liz Miss Winifred Rae
 Bill Mr. Telford Hughes
 Emmy Miss Irene Ross
 —Court.

Subsequently presented November 19, Prince of Wales's, with the following cast:—

Joe Henderson Mr. Graham Browne
 Liz Miss Elsie Davison
 Emmy Miss Bessie Courtney
 Bill Pepper Mr. John Alexander

DUST OF EGYPT, THE, farcical fantasy, in four acts, by Alan Campbell. February 8. Last performance (the 65th) March 30.

Geoffrey Lascelles Mr. Gerald du Maurier
 General Sir John Manning

Mr. Lyston Lyle
 Dan Smith Mr. Ernest Mainwaring
 Michael Simpson Mr. Charles Crawford
 Ani Mr. Jules Shaw
 Pinetern Mr. Howard Sturge
 Billings Mr. Hubert Druce
 Benson Mr. A. E. Benedict
 Wiggins Mr. Harry Cane
 Cabman Mr. Richard Carfax
 Footman Mr. F. J. Rorke
 Princess Amenset Miss Enid Bell
 Lady Lillian Manning Miss Lena Halliday
 Miss Phoebe Manning Miss Alice Chapin
 Violet Bradley Miss Gladys Harvey
 Annie Miss Florence Harwood
 —Wyndham's.

DUSTY PATH, THE, comedy, in one act, by Wilfred T. Coleby. November 2.

Kitty Scarcliffe Miss Athene Seyler
 George, Scarcliffe Mr. Brian Egerton
 Mrs. Posthurst Miss Helen Rous
 —Playhouse.

DUTCH CORPORAL, THE, revised version of Jake Friedman's sketch. July 8.—Colin's.

EARLY ONE MORNING, Cockney duologue, by Frances M. Gostling and Sybil Michell. (June 14, Clavier Hall, W.) February 14.

Abel Mr. G. Boulton
 Alice Miss Lillian Hampton
 —Royal, Worthing.

EASIEST WAY, THE, London production of the play, in four acts, by Eugene Walter. (Originally produced at the Stuyvesant, New York, January 19, 1909. First English performance February 5, 1912, Pier, Eastbourne.) February 10. Transferred to the Queen's, April 6. Last performance (the 115th) June 8.

Laura Murdock Miss Sarah Brooke
 Elsie St. Clair Miss Laura Nelson Hall
 Annie Miss Violet Rand
 Willard Brockton Mr. Guy Standing
 John Madison Mr. Godfrey Tearle
 Jim Weston Mr. O. B. Clarence
 —Globe.

EDGE O' DARK, one act play, by Gwen John. July 13.

Esther Wagstaff Miss Gladys Jones
 Tom Sylvester Mr. Roland Pertwee
 William Wagstaff Mr. Moffat Johnson
 Zacharias Barker Mr. Stanley Roberts
 Albert Dolphin Mr. Charles A. Roberts
 —Clavier Hall, W.

EDITH, comedy, in one act, by Elizabeth Baker. (Produced by the Women Writers' Suffrage League.) February 9.

Edith Stott Miss Janette Steer
 Mrs. Stott Miss May Whitty
 Gladys Stott Miss May Martin
 Gerald Stott Mr. Lawrence Leyton
 Mr. Bloom Mr. James Gelderd
 George Ruff Mr. Frederick Morland
 Mrs. George Ruff Miss Rose Yule
 Arthur Sting Mr. Lionel Watts
 Maid Miss Bertha Graham
 —Prince's.

EDUCATION OF MR. SURRAGE, THE, comedy, in four acts, by Allan Monkhouse. November 4.

Rose Surrage Miss Ellen Thorndike
 Archie Surrage Mr. Scott Sunderland
 Mr. Surrage Mr. Arthur Chesney
 Violet Surrage Miss Estelle Winwood
 Mrs. Staines Miss Ada Potter
 Bindloss Mr. Wilfred E. Shine
 Mr. Arthur Suckling Mr. J. H. Roberts
 Mr. Geoffrey Vallance

Mr. Lawrence Hanray
 —Repertory, Liverpool.

ELAINE, comedy, in three acts, by Harold Chapin. September 23.

Henri Mr. Lionel Briggs
 Lady Philox Mrs. Albert Barker
 Rev. Sir Peter Philox Mr. Ernest Bodkin
 Hon. Michael Seelby Mr. Reginald W. Fry
 John Curtis Mr. Lewis Casson
 Elaine Miss Irene Rooke
 Gerald Ferrers Mr. Frank Darch
 Louise Miss Muriel Stewart
 —Gaiety, Manchester.

ELDEST SON, THE, domestic drama, in three acts, by John Galsworthy. November 23.

Sir Wm. Cheshire Mr. Edmund Maurice
 Lady Cheshire Miss Irene Rooke
 Bill Mr. Guy Rathbone
 Harold Mr. Robert Rendel
 Ronald Keith Mr. Claude King
 Christine Keith Miss Winifred Scott
 Dot Miss Irene McLeod
 Joan Miss Mary Deverell
 Mabel Lanfame Miss Ellen O'Malley
 Rev. John Latter Mr. Charles Maunsell
 Studdenham Mr. William Farren
 Freda Miss Cathleen Nesbitt
 Dunning Mr. Moffat Johnston
 Rose Taylor Miss Irene Hentschel
 Jackson Mr. E. H. Brooke
 Charles Mr. Val Cuthbert
 —Kingway.

ELEANOR'S ENTERPRISE, comedy, in three acts, by "George Barnatchan." Originally produced at the Gaiety, Dublin, on December 11, 1921. (First English presentation.) October 7.

Lord Kilbarron.....Mr. Charles Power
Lady Kilbarron.....Miss Violet McEvan
Eleanor Maxwell.....The Countess Markievicz
Marion Ashley.....Miss Aileen O'Connell
The Archdeacon of Barna.....Mr. E. Gorman
Dr. Reilly.....Mr. Patrick Quill
Paucenne Finnegan.....Mr. Shaun Connolly
Mrs. Finnegan.....Miss Helena Melony
Butler.....Mr. Harry Martin
Housemaid.....Miss De Vere
Cook.....Miss Nell Gifford
Sergeant, R.I.C.....Mr. Robert Harding
Constable, R.I.C.....Mr. Michael O'Brien
—Kelly's, Liverpool.

ELIJAH, dramatic setting by Harrison Frewin of Mendelssohn's oratorio. February 20. (London production with same principals, Kennington, May 14.)

Elijah.....Mr. Graham Marr
Obadiah.....Mr. Wilson Pembroke
Ahab.....Mr. Clegg
Elisha.....Mr. Harry Brindle
Gareb.....Mr. Moore
Hezron.....Mr. Mackie
Rizpah.....Miss Weste
Tirzah.....Miss Cartwright
Jehosheba.....Miss Penville
Jessica.....Miss Burns
Zelex.....Miss Wilmore
The Widow's Son.....Master Boyd
Jezebel.....Miss Helen Culver
Mammoth.....Miss Lily Moody
Widow of Zarephath

Miss Florence Morden
—Kelly's, Liverpool.

ELIZABETH, REINE D'ANGLETERRE, Mme. Sarah Bernhardt appeared in the last act of M. Emile Moreau's play. October 7.—London Coliseum.

ELOPEMENT, AN, comic-mimo sketch, by H. M. Zazell. August 19.

Catherine's Sweetheart.....Mr. A. Dang
Catherine's Mother.....Miss Helen Hefreu
Catherine.....Miss Catherine Hefreu
A Clumsy Servant.....Mr. H. M. Zazell
—Coliseum, Glasgow.

EMANCIPATION, THE, play, in three acts, by Leonard Inkster. October 9.

Mrs. Arrowsmith.....Miss Minnie Webb
Mrs. Peterson.....Miss Josephine Lee
Laura.....Miss Sylvia Dawson
Mr. Arrowsmith.....Mr. Claude Haviland
Jack.....Mr. B. Iden Payne
Edgar Field.....Mr. Esmé Percy
Janet.....Miss Isabel Turner
—Temperance Hall, Sheffield.

EMBARRASSED BUTLER, THE, comedy, in two scenes, by Keble Howard. May 28.

Austin Grain.....Mr. Vivian Gilbert
Celia Grain.....Miss Violet Graham
Jack.....Mr. Walter Ringham
Tily.....Mr. Walter Kingsford
—Lyric.

ENTENTE CORDIALE, L', play, in one act, by Julian King. (Produced by the Rehearsal Theatre Introductory Company.) May 11.

Richard Caldwell.....Mr. H. J. Robinson
Williams.....Mr. George Hinchliff
Parkyn.....Mr. R. Ferguson
Emmaline Caldwell.....Miss Mabel Hewkley
M. de Garnier.....Mr. Charles A. Roberts
—Rehearsal.

EPIPHANY, Twelfth-Night interlude, by the Hon. and Rev. J. E. Adderley. (Produced by the Morality Play Society.) February 9.

Tom Browne.....Mr. Richard Neville
Dick Jones.....Mr. Stuart Musgrave

Epiphany (continued).

Harry Robinson.....Mr. Bertram Forsyth
A. Fryer.....Mr. Ralph Hutton
Mary Davidson.....Miss Lucy Wilson
Joshua Davidson.....Mr. Benedict Butler
Lady Browne.....Miss Helen Hays
Hon. Lettice Brown.....Miss Athene Seyler
Butler.....Mr. Harding
—Court.

ESCAPE, THE, episode in the life of Count Lally-Tollendal, by G. Lally. June 25.

Count Lally-Tollendal.....Miss Gwendolen Lally
Marcelle de Rochefort.....Miss Cathleen Nesbitt
National Guard.....Mr. Charles D. Grenville
—Court.

EVERYBODY IN SEARCH OF FORTUNE, morality sketch, in four phases, by Peter G. Platt, with music by John Neat. June 17.

Everybody.....Mr. Martin Lewis
Shirk.....Mr. Lawrence Leyton
Honesty.....Mr. E. W. Thomas
Advice.....Mr. Chris Walker
Future.....Mr. Bellenden Clarke
Work.....Mr. L. Sommerville
Chance.....Mr. Gilbert Yorke
A Friend.....Mr. George Acton
A Friend.....Mr. S. Kemble
Waiter.....Mr. Hugh Hooper
Policeman.....Mr. Alan J. Chester
Luck.....Miss Winifred Bransby Williams
Fortune.....Miss Violet Blyth-Pratt
Pleasure.....Miss Violet Blyth-Pratt
—Oxford.

EVERYBODY'S DOING IT!, *revue*, in three scenes, written by George Grossmith, and C. H. Bovill, music composed and arranged by Cuthbert Clarke, produced by Mr. Fred Faure. February 14. Transferred to the Apollo, December 9, and back to the Empire, December 25.

—Empire.

EVERYWOMAN, modern morality play, by Walter Browne, revised by Stephen Phillips, with music by George W. Chadwick. September 12. Last performance (the 95th), December 4.

Everywoman.....Miss Alexandra Carlisle
Truth.....Miss Kate Rorke
Beauty.....Miss Gladys Cooper
Youth.....Miss Patricia Collinge
Modesty.....Miss Jessie Winter
Conscience.....Miss Wilda Bennett
Greed.....Miss Mary Brough
Self.....Miss Vera Beringer
Vice.....Miss Clara Beck
Vanity.....Miss Madge Fabian
Nobody.....Mr. H. B. Irving
Wealth.....Mr. Fred Lewis
Stuff.....Mr. W. H. Denny
Bluff.....Mr. Henry Wenman
Passion.....Mr. Wilfrid Doughtitt
Pill.....Mr. John Tresahar
King Love.....Mr. Ion Swinley
Witless.....Mr. E. H. Kelly
Flattery.....Mr. Austin Melford
Age.....Mr. E. W. Royce
Time.....Mr. Howard Russell
Potts.....Mr. Edward Morgan
Charity.....Mr. Ashdown
Scribe.....Mr. Boldrini
Pert.....Miss M. Bell
Flirt.....Miss V. Foster
Dimples.....Miss F. Watson
Curls.....Miss B. Bourcard
Giggles.....Miss M. Macdonna
Shape.....Miss F. Vaughan
Smiles.....Miss I. Dean
Sly.....Miss V. Rangdale
Curves.....Miss C. Murray
—Drury Lane

EXPERIMENTALISTS, THE, "unusual comedy," in three acts, by Rathmell Wilson and Muriel Hutchinson (produced by the Drama Society). October 29.

Roger Gardiner Mr. Henry De Bray
Charles Turner Mr. Stanley Robert
Tom O'Callaghan .. Mr. Spencer Carpenter
A French Artist Mr. Alfred Toose
Penelope Turner Miss Rita Sponti
Miss Turner Miss Winefride Borrow
Louise Miss Eve Balfour Hulston
A Fruit Seller Miss Gladys Jones
—Clavier Hall, W.

EYE OF WANG, THE, Celestial musical fantasy, in two acts, book and lyrics by M. Stewart-Dyer and George Jenkins, music by H. J. Colquhoun, M. Stewart-Dyer, and L. D. Marsden (produced by amateurs). April 30.

Corn Exchange, Wallingford.

FACES IN THE FIRE, one-act play, by Bernard Bagnall. May 27.

Arthur Newent Mr. Wernham Ryott
Helen Newent Miss Violet Lewis
Dorothy Miss Gertie Renaud
—Royal, Plymouth.

FAKING THE FILM; OR, SKINNYMA-COLOUR, burlesque, by Edward Marris. (September 30, Hippodrome, Margate). October 14.

—Empress.

FALL OF THE CURTAIN, THE, sketch. May 20.

—Islington Empire.

FAMILY FAILING, comedy, in three acts, by William Boyle (March 28, Abbey, Dublin). June 27.

Maria Donnelly .. Miss Eileen O'Doherty
Nelly Miss Kathleen Drago
Dominic Donnelly Mr. Arthur Sinclair
Joe Donnelly Mr. Sydney J. Morgan
Tom Carragher Mr. J. M. Kerrigan
Mrs. Carragher .. Miss Violet McCarthy
Robert Donnelly .. Mr. Fred O'Donovan
Francy Niel Mr. Michael Conniffe
—Court.

FAMILY RIGHTS, play, in one act, by M. F. Scott. December 9.

Dan Fogarty Mr. J. M. Harding
Mrs. Fogarty Miss Mary Crothers
John Rooney Mr. G. A. Charters
Mrs. Rooney Miss Peggy McCurdy
Mrs. O'Halloran .. Miss Kathleen Lawrence
—Opera House, Belfast.

FANCY FREE, one-act play, by Stanley Houghton. (November 11, 1911, Gaiety, Manchester.) June 17.

Alfred Mr. Stanley Turnbull
Ethelbert Mr. Philip Anthony
Delia Miss Hilda Moore
Fancy Free Miss Mary Forbes
—Tivoli.

FANNY'S FIRST PLAY, Transferred from the Little, January 1. Last performance (the 634th) December 27.

—Kingsway.

FALLING HIS CREST, comedy, in two acts, adapted from "L'Oncle Baptiste," by Emile Souvestre. August 5.

Paul Dupont Mr. David Barnett
Baptiste Dupont Mr. Buchanan Wake
Quentin Mr. Hugh Marlein
Arthur de Restoul .. Mr. Leslie Ryecroft
Baron de Verneux .. Mr. Richard Cowell
Benoit Mr. Terry Hurst
Lolotte Miss Una Bruckshaw
Louise Miss Joan Willoughby
Emma Miss Phyllis Birkett
—Wyndham's.

FALSE WITNESS, THE. "The Father of Her Child" was re-named thus in October.

FANTASY, A adaptation of John Drinkwater's poem, by Dorothea Kentish-Wright. September 28.

Ferret Mr. Laurence Heyworth
Harlequin Mr. Kenneth Varvill
Pierrette Miss U. Kentish-Wright
—Mechanics' Hall, Nottingham.

FATHER OF HER CHILD, THE, drama, in four acts. January 29. (March 25, Royal, Stratford.) Re-named "The False Witness" in October.

Colonel Matlock .. Mr. Charles A. Chandler
Gerard Matlock Mr. John Gerant
Frank Hope Mr. Terence Byron
Bobby Bunting Mr. Avis C. Phelps
Fied Fleetwood Mr. Frank Venn
John Parkings Mr. Ernest St. John
John Thomas Mr. Frank Corfield
Thomas John Mr. Herbert C. Jones
Mr. Penfold Mr. L. H. Lewis
Mr. Grimm Mr. Charles Petherill
Dr. Camp Mr. John Hastings
Jones Mr. Sidney Woolf
Policeman X44 Mr. Thomas Orman
Clare Randall Miss Cissy Bellamy
Lucy Randall Miss Dora Weber
Mrs. Randall Miss Julie St. George
Kitty Garland Miss Elizabeth Watkins
—Metropole, Abertillery.

FENTON PEARLS, THE, comedy, in three acts, by Cicely Wroughton. May 16.

—Court.

FERDINAND, play, in one act, by David Dalnow. (Produced by the Play Actors.) January 21.

Ferdinand Mr. Ralph Hutton
Elizabeth Miss Rita Tomkins
Ms. Avidale Miss Ada Palmer
Miss Mandon Miss Mary Mackenzie
Annie Miss Mignon Clifford
—Court.

FERRET, THE, play, in one act. October 28.

John Benham Mr. Hubert Willis
Kate Benham Miss Dorothy Thomas
Philip Morgan Mr. Frank Tennant
—New.

FIFINELLA, fairy frolic, in three acts. (Produced by Basil Dean.) December 26.

Uncle Thaddeus Mr. Scott Sunderland
Mary Miss Esme Hersee
Oily Master Roy Royston
Demon King Mr. Wilfred Shine
Fairy Queen Miss Aida Jenoure
Utter and Rot

Messrs. J. H. Roberts and Richd. Evans
An Owl Mr. Eric Blore
Fifinella Miss Dorothy Bowett
East Wind Mr. Robert Crichton
Litterkin Miss Estelle Winwood
Bitterkin Miss Eileen Thorndike
Elf King Mr. Lawrence Hanray
Dream Merchant Mr. Bialoi Holloway
Man in the Moon

Mr. Percival Madgewick
Abdul Mr. Richard Evans
—Repertory, Liverpool.

FILBY, THE FAKER, playlet, by Leon M. Lion. (Originally produced as "The Fairy Uncle," November 28, 1907, New.) November 11.

—South London.

FILLE MAL GARDEE, LA, d'Oberval's ballet in two scenes, played for the first time in England July 15.

Madame Marcelline M. Chiriaeff
Eliza Mme. Anna Pavlova
Colin M. Novikoff
Nikass M. Manahoff
His Father M. Karloff
Notarius M. Larianoff
—Palace.

FIND THE WOMAN, play, in four acts, by Charles Klein. Last performance (the 16th) December 7. June 17.

Richard Dwyer Mr. Arthur Bouchier
Howard Jeffries, junr. Mr. Herbert Bunston
Howard Jeffries, junr. Mr. A. L. Matthews
Robert Underwood Mr. Julian Roy
Captain Clanton Mr. James Carew
Doctor Bernstein Mr. Kenyon Musgrave
Mr. Bennington Mr. Cyril H. Sworder
Sergt. Maconey Mr. Clifford Heatherley
Officer Mr. Gilbert Clarke
Jones Mr. Claude Edmonds
Elevator Attendant Mr. Roland Young
Mrs. Howard Jeffries, senr.

Miss Lydia Bilbrooke
Mrs. Howard Jeffries, junr.
Miss Violet Vanbrugh
—Garrick.

FIRE SCREEN, THE comedy, in four acts, by Alfred Sutro. February 7. Last performance (the 61st) March 30.

Horace Travers Mr. Arthur Bouchier
Oliver Hadden Mr. J. Fisher White
Sir William Murdoch Mr. Herbert Bunston
Captain Hough Mr. Kenyon Musgrave
Mr. Hough Mr. Arthur Eadred
Joshua Mr. Gilbert Clark
Parker Mr. Thomas Weguelin
Angela Verrinder Miss Kate Cutler
Martha Hadden Miss Violet Vanbrugh
—Garrick.

FIRST LOVE, dance episode, in one scene, by Lydia Kyasht. music by Glinka (gavotte by Cuthbert Clarke), mis-en-scene and costumes supervised by C. Wilhelm. September 24.

Olga Mlle. Lydia Kyasht
Donitri M. Alex Volman
—Empire.

FIRST STONE, THE, one-act play, by Robert Higinbotham. (Produced by the Renearsal Company.) April 14.

Rev. James Choinmondeley
Mr. Lancelot Lowder
Rev. Ernest Finch Mr. Luxmoore Hockin
Mrs. Mudge Miss Beryl Norme
Nellie Percins Miss Nell du Maurier
—Rehearsal.

FIVE FRANKFORTERS, THE, comedy, in three acts, by Basil Hood, adapted from the German of Carl Rosser. May 7. Last performance (the 56th), June 29.

Frau Naomi Miss Henrietta Watson
Michael Mr. Louis Calvert
Joseph Mr. C. W. Somerset
Samuel Mr. C. M. Lowe
Ernest Mr. Clarence Blackston
David Mr. Henry Amley
Rose Miss Carlotta Addison
Lizzie Miss Violet Graham
Rachel Miss Gladys Guy
Boel Mr. Cecil Rose
Gustavus, Raigning Duke of Tannus
Mr. Leon Quartermaine
Prince Christopher Maurice
Mr. Walter Kingsford
Prince of Klausthal-Agordo
Mr. Dawson Milward

Count Fehrenberg Mr. Rudge Harding
Baron Seulberg Mr. W. Abmgdon
Herr Von Yssel Mr. Ralph Hutton
A Canon Mr. Walter Cross
A Servant Mr. Frank Melville
Princess of Klausthal-Agordo
Miss Christine Ferris

Princess Evelyn Miss Gwladys Gaynor
Mme. de St. Georges Miss Danie Rayne
—Lyric.

FLAME, THE, play, in one act, by Edward Perini. March 9.

Pierrot Miss Amy Abercromble
Pierrette Miss Gladys Vivian
M. Arlequin Mr. Montefiore
Baron Pantaion Mr. Percy Williams
Comtesse Dore Miss Bee Davis
—Stedman's Academy.

FLAPPER AND THE HANGMAN, THE, "Some Reflections and a Thrill," by Ivan Firth and K. Malpass Granage. October 11.

The Flapper Miss Myra Selwyn
The Hangman Mr. Ivan Firth
—Clavier Hall, W.

FOILED BY A WOMAN, melodrama, in four acts, by Joseph M. Wharnccliffe. (Originally produced Junction, Manchester, December 4, 1911.) May 20.

Harold Sward Mr. Cecil W. Parke
Charles Travis Mr. Jack Armitage
Robert Rokeby Mr. James Jarrett
Joe Todd Mr. Syd Clayden
Mr. Mortimer Mr. Arthur Swaine
Jim Maverick Mr. Leonard Conroy
P.C. Piking Mr. A. Cresswell
Davis Mr. Francis Cavans
Night Watchman Mr. Huzzee
Florence Vandyke Miss Mary Brammer
Daisy Graham Miss D. Hildebrande
Mrs. Sward Miss Grace Carew
Mrs. Fleece Miss Hetty Schular
Sylvia Carew Miss Hilda Beverley
—Royal, Stratford.

FOOLY OF A FOOL, THE, Old English operetta, by Claud Hales, music by W. T. Glendon. May 20.

Walter Mr. Marcus A. Stone
Captain of the Guard

Mr. George Graystone
Janet Miss Ruth Trafford
Alfred the Jester Mr. Herbert Franklyn
—County, Kingston.

FOOL AND THE WISE MAN, THE, play, in one act, by Hermann Bahr, translated by Mrs. F. E. Washburn Freuna. (Produced by the Stage Society.) March 10.

Huster Mr. Holliday Attlay
Vinzenz Haist Mr. Claude King
Regel Mr. H. Athol Forde
Sophie Miss Irene Hentschel
Edouard Haist Mr. O. P. Heggie
Dr. Halma Mr. J. Patric Curwen
Hugo Haist Mr. Owen Nares
—Prince's.

FORGOTTEN, sketch, in one act, by Arthur Shirley. October 14.

Dr. Robert Ladell Mr. Arthur Vaughan
Jack Manners Mr. Ralph Hutton
Waldick Mr. Chas. Douglass
Corporal Belton Mr. Henry Bedford
—Metropolitan.

FOR HER SON, romantic military drama, in nine scenes, by Eva Elwes. February 19.

Crown Prince Alexis, and Marquis
of Maxwell, R.N. Mr. Herbert Skardon
Colonel Count Hubert von Herder
Mr. Richard Ferris

Prince Carl of 'Urtzburg

Mr. Louis Lingard

Emperor of Urania

Mr. Edward M. Heanley

Sergt. Major Kellman

Mr. Newton Pearce

William Bowles Mr. George B. Lewis

Major Count von Lanier

Mr. Sam J. Liddle

Prince Christian .. Little Gladys Brittain

Archduchess of Urania .. Miss Doris Brookes

Carita Miss Nancy Mitchell

Duchess Sophia Miss Mary Vane

The Crown Princess Neta

Miss Sidney Crowe

—Coliseum, Salfley.

FOR LOVE AND THE NAVY, naval drama, in eleven scenes, by "Max Allen." (June 10. Junction, Manchester.) October 14.

Admiral Sir Henry Habisher
Lieut. Jack Foreland
Joe Merry
Captain Crowle
The Black Ferret
Clarence Hawkeye
Hamil Khan
Count Von Drachsburg
Peter the German
Ned
Jim
Policeman
Katherine
Lisa
Hilda
Shelah Habisher
Peggy
Annette
Countess Davowska

Mr. Julian Cross
Mr. Vernon Fortescue
Mr. Jack Denton
Mr. A. C. Julian
Mr. Wilfred H. Benson
Mr. Henri Doré
Mr. W. M. Sheridan
Mr. W. Passmore
Mr. Fred Terriss
Mr. Chas. A. East
Mr. E. J. Arthurs
Mr. Sam Andrews
Miss Agnes Allen
Miss Marie Scharning
Miss Alice Hampton
Miss Barbara Wallace
Miss Agnes Paulton
Miss Rita Trekelke
Miss Sybil Etherington

—Middlesex

FOR PEACE AND QUIET, comedy, in one act, adapted by Mrs. Max O'Rell from "La Paix Chez Soi." (Boudoir, W., October 24, 1911, and played previously as a music-hall sketch.)

John Stoker
Valerie Stoker

Mr. Leslie Faber
Mrs. Leslie Faber
—Vaudeville

FORTUNE TELLERS, THE, one-act play, by H. R. Abbott. September 17. (September 12. Opera House, Cheltenham.)

Sir William Brancaster
Julius Brancaster
Claud Thornleigh
Lady Brancaster
Lady Angela

Mr. Thomas Weguelin
Mr. Thomas Pauncefort
Mr. Ronald Pertwee
Miss Constance Robertson
Miss Joy Lumsden
—Criterion

FOR VALOUR, sketch, in one scene, by Sydney Mason. December 9.

James Carew
Frank Carew
Winifred
Lena
Manservant

Mr. Sydney Mason
Mr. F. Elmore
Miss R. Macey
Miss F. Morley
Mr. C. Holt
—Shoreditch Empire.

FOUR TO ONE, farcical comedy, in two acts, by P. Biddulph Symonds and Sybil C. Michell. May 17

Philip Vail
Alick Maxwell
Mrs. Penelope Pcpett.
Miss Matilda Trotters
Zenobia Dorem
Daisy Maxwell

Mr. Powell Symonds
Mr. Gladstone Warren
Miss Edith Booth
Miss B. Hollway
Miss Kitty Malcolm
—Helze Church Rooms, Worthing.

FRENCHY, a playlet, in one act, by Morrice Seaton. December 18.

John Wirrall
Jem
The Doctor
Frenchy

Mr. Morrice Seaton
Mr. Anthony Snaith
Mr. José Carlton
Miss Rose Edoulin
—Clavier Hall, W.

FROG HE WOULD A-WOOLING, A, musical fantasy, book by Percy French, music by J. A. Robertson. August 12.

The Frog
The Mouse
The Mother Frog
The Lily-White Duck
Anthony Rowley
The Rat

Mr. Ivan Berlyn
Miss Annie Heenan
Miss Mary Hay
Miss May Foster
Mr. Brendan Stewart
Mr. Sam Walsh
—Chelsea Palace.

FROM A TO Z, serio-comic phantasy, by Sewell Collins. October 7.

Peggy Packer
Henry Packer
William Shakespeare
Roscius
David Garrick
Dion Boucicault
Richard Mansfield
Lester Lonergan

Miss Florence Radcliffe
Miss Florence Radcliffe
Mr. Lester Lonergan

—Kilburn Empire.

FUGITIVE, THE, romantic episode of the French Revolution, by H. W. Barker. June 27.

M. Maximilian Robespierre
Armand Battaille
Marquis Lemaire
Picot
Dyot
Jeanne
Therese

Mr. George Hudson
Mr. Graham Woods
Mr. Archie Helsby
Mr. Pat Quinn
Mr. George Archer
Miss Marie Robson
Miss Jessie Ashley
—Grand, Mansfield.

FULLY INSURED, comediatta, in one act, by Major J. C. Brinton. (Amateur production.) April 27.

Mrs. Seymour
Colonel Goodholme
Slim Steve

Miss M. Gilliat
Major Brinton
Mr. Hugh Brodie
—Institute Hall, Tetbury.

GAMBLER, THE, sporting drama, in four acts, by Sheila Wash. August 19.

Dock Randall
Peter Burton
Captain Cyril Stanley
Twig Fowler
Danny Ryan
Joan Morton
James Turner
The Cherub
Pincher
William Ray
Joshua Leggat
Helen Randall
Rosalie Ray
Lady Paula Ware

Mr. T. Renaud Lockwood
Mr. Charles Lorraine
Mr. Joseph McGrath
Mr. Harrison Ford
Mr. Ernest Haminton
Mr. Tod Wood
Mr. Charles Walsh
Mr. John Harris
Mr. John Allen
Miss Margaret Frame
Miss Reine Belle Douglas
Miss Sheila Walsh
—Junction, Manchester.

GARDEN CITIZENS, THE, farcical comedy, in three acts, by R. H. Roberts and James Davies. (Produced by Amateurs.) October 19.

Captain Sturgeon
William Brace
Arthur Moreland
Percy Sims
Huntington Hill
Sebastian Milo
Byles
Hawker
Telegraph Boy
Mrs. Cracknell
Bella Cracknell
Patricia St. Clair
Elsie Gray

Mr. Fred Slater
Mr. Stanley Q. Cook
Mr. Walter Duncan
Mr. Maitland Stapley
Mr. Cyril D. Lidington
Mr. Alan W. Stapley
Mr. A. Powell Jones
Master H. Palm
Miss Frances Jolly
Miss Linda Brooke
Mrs. Noel Maudsley
Miss Irene Clements
—Ilford Town Hall.

GARDEN OF MIRTH, A, an extravaganza, invented and arranged by John R. Huddleston and John Tiller, written by Sidney Davies, lyrics by Eustace Baynes, music selected and arranged by Sidney Baynes. July 8.

Mr. Adam Postlethwaite
Mrs. Postlethwaite
Miss Postlethwaite
The Hon. Mrs. Fitz Montmorency
Miss Vera Percy-Smythe
Miss Flora Cecil Browne
Miss Mary Broughton

Mr. Horace Jones
Miss Nellie Rodney
Miss Doris Mayor Cooke
Miss Jessie Gerrard
Miss Florrie Page

Continued from p. 149

Mr. Percy Vere de Vere
 Mr. Joe Nightingale
 Mr. Claude St. Clair Mr. Arthur Bell
 James Mr. Teddy Gibbs
 Jones Mr. Ian Mackenzie
 Pete Mr. Balfrey Dixon
 —Winter Gardens, Blackpool.

GATE OF LIFE, THE, epic ballet, composed and produced by Arid Rosenkrantz to music by Beethoven. July 23.
 The Maiden Mlle. Vailly Lodowska
 The Warrior M. André Pavley
 Death Mr. T. A. Shannon
 —Savoy.

GAY DECEIVER, THE. London production of a comedy mélange. April 22.
 —Bedford.

GAY LADY DOCTOR, THE, musical sketch, in one act, by Frederick Fenn and Desmond Donovan, music and lyrics by Maurice Patrice. July 22.
 Dr. Sophie Martin Miss Ada Thomas
 Pat Flanagan Mr. Jerome Murphy
 Harry Thornton Mr. Louis Bradford
 —Palladium.

GEISHA, THE, condensed version by W. H. Risque of the Japanese musical play, in two acts, by Owen Hall, lyrics by Harry Greenbank, music by Sidney Jones. (Originally produced at Daly's, April 25, 1896.) February 26.

Lieut. Reginald Fairfax Mr. Robert Evett
 Lieut. Cunningham .. Mr. Cameron Carr
 Lieut. Bronville Mr. Walter Williams
 Lieut. Granston Mr. Geoffrey Startin
 Mr. Midshipman Stanley Master Fortescue
 Wun Hi Mr. Phil Smith
 Marquis Imari Mr. Edward Sass
 Takemine Mr. Jack Lennol
 Captain Katana Mr. L. Phillips
 O Mimosa San Miss Blanche Tomlin
 O Kiki San Miss Alice Hutton
 O Hana San Miss Elise Martin
 O Kinkoto San Miss Eileen Clanford
 Komuraki San Miss Florrie Arnold
 Lady Constance Wynne Miss Hilda Antony
 Mabel Grant Miss Babs Taylor
 Ethel Hurst Miss Vera Sinclair
 Molly Seamore Miss Gladys Guy
 —Palace.

GENTLEMAN RANKER, THE, military sketch, by A. C. Lilly. September 16.
 —Metropolitan.

GENTLEMAN WHO WAS SORRY, THE, a curbstone romance (adapted from the story in "Arthur's"), by A. Neil Lyons and Philip E. Hubbard. October 18.
 Arthur Mr. Clarence Blakiston
 The Watchman Mr. Sydney Pease
 The Loafer Mr. Charles Staite
 The Policeman Mr. Charles Russ
 Robert Walpole Mr. Eliot Makeham
 The Sailorman Mr. T. N. Weguelin
 Kitty Miss Esme Hubbard
 Frederick William Darcy, Davenport
 Devereaux Mr. Nicholas Hannen
 —Little.

GETTING OUT OF IT, sketch, in one scene. June 24.—Palladium.

GETTING WHAT YOU WANT; Variations on a Matrimonial Theme, by Hugh de Selincourt. (Produced by the Connoisseurs.) June 23.
 He Mr. George Owen
 She Miss Efga Myers
 —Little.

GHETTO, THE, drama, in three acts, by Herman Hyermans. April 6.—Yiddish People's E.

GHOSTS OF SPECTRE GRANGE, THE, mystical musical comedy, in three scenes, by Charles Stanley Self. May 6.
 Harry, Earl of Slushington

Mr. Walter Williams
 Dorothy Dalrymple .. Miss Joyce Dalesford
 Madam Tompkinson .. Miss Pattie O'Brien
 Silas Smithers Mr. Henri Stewart
 Selma Slump Miss Louie Lonora
 Gussy de Suppitt Mr. Victor Stevens
 Mephisto Mr. G. Halford
 Marguerite Miss G. Hinton
 Vesta Miss B. Powers
 Luna Miss F. Cromah
 Mother Shipton Miss A. Lennox
 Lord Perambulator .. Mr. Dato Gildardoni
 —East Ham Palace.

GIOJELLI DELLA MADONNA (THE JEWELS OF THE MADONNA), opera, in three acts (in Italian), music by Ermanno Wolf-Ferrari. May 30.

Maliella Mme. Edvina
 Carmela Mme. A. L. Bérat
 Gennaro Signor Giovanni Martinelli
 Rafaele Signor G. Mario Sammarco
 Biaso Signor Dante Zucchi
 Cicillo Mr. Maurice D'Oisly
 Stella Miss Amy Evans
 Concetta Miss Betty Booker
 Serena Mlle. Jane Bourgeois
 Grazia Mlle. Rosina Galli
 Totonno M. André Gilly
 Rocco Signor Carossetti
 First Monk Mr. James Goddard
 Second Monk Mr. Gaston Sergeant
 Blind Man Signor Sampieri
 Father
 Pazzariello M. Ambrosiny
 A Dancer
 Nurse Mlle. Elvira Leveroni
 —Covent Garden.

GIPTSY LOVE, musical play, in three acts, by A. M. Willner and Robert Bodanzky, English libretto by Basil Hood, lyrics by Adrian Ross, music by Franz Lehar. June 1.

Jozsi Mr. Robert Michaelis
 Andor Mr. Harry Dearth
 Jonel Mr. Webster Millar
 Kajetan Mr. Lauri de Frece
 Dimitreanu Mr. Fred Kaye
 Rudolph Mr. Charles Coleman
 Rollo Mr. Frank Perfit
 Richard Mr. Nicholas Hannen
 Dragotin Mr. W. H. Berry
 Ilona Miss Sari Petras
 Julesa Miss Rosini Filippi
 Jolan Miss Mabel Russell
 Zorika Miss Madeline Seymour
 Marischka Miss Kate Welch
 Lady Babby Miss Gertie Millar
 Gipsy Dancers: Misses Dombey, Stocker,
 Riga, Arnold, Molyneux, Sinclair, St.
 Clair, Jarvis, and Collier.
 —Daly's.

GIPTSY NIGHT, dance scena. July 29.
 —Alhambra.

GIRL BEHIND THE BAR, THE, sketch, in one scene, by Gertrude E. Jennings. June 17.

The Girl Miss Emilie Polini
 Mrs. Edgers Miss Gertrude Lang
 Joe Edgers Mr. Leon Courtville
 The Detective Mr. Le Grand
 —Finsbury Park Empire.

GIRL IN THE PICTURE, THE, musical play in two acts, the book and lyrics by Isa Bowman, and the music by Harry Richardson. September 2.

Frank Fortescue Mr. Frank Barclay
 Sammy Smears Mr. Hylton Warde
 Esme Hautier Mr. Gregory Scott

The Girl in the Picture (continued).

John Matthews Mr. Besley Beltran
 Hilton Hardmere Mr. Tom Squire
 Walter Mr. George Holmes
 Marjorie Matthews Miss Vera Davis
 Mrs. Wimple Miss Kitty Kirwan
 Vera Hardmere Miss Kitty Carlisle
 Nina Abingdon Miss Nora Harrison
 Lucy Roy Miss Wynne Bronte
 Grace Poline Miss Peggy Phyle
 Marie Greening Miss Jessie Compton
 Leonard Rayne Mr. Arnold Dean
 Edward Cooper Mr. Hubert Graham
 Fisher Partridge Mr. Graham Ross
 Winnie Wimple Miss Isa Bowman
 Royal, Deal.

GIRL IN THE TAXI, THE, musical play, in three acts, adapted from the German of Georg Okonkowski by Frederick Fenn and Arthur Wimperis, with music by Jean Gilbert. September 5.

Baron Dauvray Mr. Arthur Playfair
 Baroness Delphine Dauvray Miss Amy Augarde
 Jacqueline Miss Margaret Paton
 Hubert Mr. Robert Averell
 René Mr. Alec Fraser
 Mariette Miss Violet Graham
 Monsieur Pomarel Mr. C. H. Workman
 Suzanne Miss Yvonne Arnaud
 Professor Charcot Mr. Louis Goodrich
 Rose Miss Cecily Stuckey
 Alexis Mr. Frederick Volpé
 Emile Mr. George Carroll
 Felix Mr. W. H. Geale
 Tina Miss Phyllis Allen
 Mimi Miss Gwladys Gaynor
 Phyrnette Miss Danie Rayne
 Irma Miss Ethel Morrison
 Fraissette Miss Violet Vernon
 Charlotte Miss Googoo Murray
 Celeste Miss Peggy Bethel
 Godet Mr. Edmund Diques
 Paillasson Mr. Louis Russell
 Vivarell Mr. Otto Alexander
 —Lyric.

GIRL FROM THE JAM FACTORY, THE, domestic drama, in four acts, by Frank Dix. June 3.

Theodore Cornell Mr. E. Story-Goffton
 Leonard Merton Mr. Eric T. Langham
 Jermaine Hicks Mr. Royce Milton
 Rainy Mullins Mr. James Bond
 Rev. Peter Rock Mr. Eustace Golding
 Dr. Abbis Mr. Johnstone Clive
 Perkins Mr. J. Williams
 Inspector Dewhurst Mr. Geo. Francis
 Old Abel Mr. E. W. Royce, sen.
 Esther Morrison Miss Emelienne Terry
 Flo. Hastings Miss Violet Kendal
 Maggie Dench

Miss Maude Stewart-Drewry
 —Royal, Stratford.

GIRL IN POSSESSION, THE, comedy sketch, in one scene, by Sydney Blow and Douglas Hoare. June 10.

Charles Chetwyn Mr. Stanley Brett
 Molly Lamb Miss Dora Lewis
 Viola Fairchild Miss Florence Lloyd
 —London Pavilion.

GIRL WITH A MILLION, THE, drama, in four acts, by Fred S. Jennings. May 20.

John Allaway Mr. Herbert Goddard
 Sir Herbert Radcliffe Mr. Charles Lind-Vivian
 Lieut. Harry Wharton Mr. Charles Dickens
 Capt. Powell Mr. Robert Ryder
 Horace Topley Mr. Oswald Waller
 Tobias Tubbs Mr. C. H. Hughes
 The Nipper Mr. Victor Garnet-Vayne
 P.C. Dixon Mr. Fred Bonner

The Girl with a Million (continued).

Mannett Mr. Walter Boucher
 The Rev. Arthur Hope Mr. Morton Melville
 Warden Skelton Mr. Henry Roberts
 Audrey Allaway Miss Mary Lovett
 Polly Primrose Miss Grace Emery
 Margaret Vildaire Miss Hezene Forest
 —Lyric, Hammersmith.

GIRL'S GOOD LUCK, A, drama, in four acts, by Charles Darrell. October 7.

Sir Derik Montcalm Mr. Charles Adair
 Lord Crowder Fitzgarvon Mr. Sidney Burt
 Captain Philip Drake Mr. Wm. Robertson
 Mr. Wyreclat Deeds Mr. Ben Roby
 Horatio Cheek Mr. Sam Casson
 Marmaduke Stubbins Mr. Leslie Vyner
 Inspector Deering Mr. John Nicol
 Policeman Mr. Alfred Shott
 Lady Arabella Fitzgarvon

Miss E. M. Walton
 Hon. Cordelia Fitzgarvon Miss W. Love
 Maud Muddies Miss Denny Fitzherbert
 Felicity Summers Miss Nellie Garside
 —Royal, Wolverhampton

GIRL WITHOUT A CONSCIENCE, A, drama, in four acts, by Lewis Gilbert. May 20.

Leo Stephano Mr. Lewis Gilbert
 Marco Mr. Robert Morath
 Tomasso Mr. Charles Higgins
 Pietro Mr. Walter Hybert
 Giuseppe Mr. Edwin Arthurs
 Prince Luis of Catania Mr. Edward Morton
 Giovanni Mr. Harry Fletcher
 Monk Mr. Sutton Taylor
 Cyril Mannerley Mr. Gerald Wilde
 Jacob McAaron Mr. Freddie Edwards
 Marrietta Miss Aggie Cook
 Francesca Miss Edith Kirke
 Elsa Miss Evelyn Brewster
 —Royal, Woolwich.

GLAD EYE, THE, commenced a season at the Strand September 2.

GLADIATORS, THE, farcical absurdity, by E. D. Nicholls. November 25.

—Euston.

GLASTONBURY, historical and ecclesiastical play, by the Rev. W. T. Saward. February 6.

Prologue Miss Ruby Bower
 Abbot Whiting Rev. H. S. Tupholme
 Prior Richard Rev. W. E. Hardcastle
 Brother Christopher Rev. P. L. Leakey
 Brother Francis Rev. R. Howes
 Mayor Mr. Basil Hope
 Sir John Redfyrne Mr. K. Gammell
 Lord Russell Mr. C. Stimson
 Sergeant-at-Law Mr. J. E. Davies
 Granfer Giles Mr. A. M. Wilson
 Spryggs Mr. G. A. Vesey
 Town Clerk Mr. H. Smith
 Layton, afterwards Dean of York

Rev. W. T. Saward
 Pollard Mr. H. Fryer-Smith
 Foreman of the Jury Mr. W. C. Toll
 Clerk of the Court Mr. G. Deacon
 Juggler Mr. W. B. Stimson
 A Tale Teller Miss Ruby Bower
 Cuthbert Miss Eileen Holmes
 Madge o' Lachland Miss Janet Barrow
 Gipsy Miss Browning
 —Corn Exchange, Bedford.

GLAUCUS, Provisional performance. A drama, adapted by Charles G. Line from Lord Lytton's "The Last Days of Pompeii." August 21. —Tottenham Palace.

GODDESS OF DESTRUCTION, THE, Stage-right production of a romantic military drama, in four acts, by Terence Nerrey. February 12.

The Goddess of Destruction (continued).

Father Nicholas of Moscow

Mr. J. Carter Lisle
 Prince Mierzensky Mr. Lionel Charles
 Earl of Kamsessey Mr. Charles Cameron
 Lord Lionel Welford Mr. Eugene Sterne
 Count Boris Tordavoff Mr. Terence Norrey
 Iskar Viborsky Mr. Fred J. Lennox
 Peter Zertov Mr. Neil Jervis
 Grathich Jones Davies Mr. Joe English
 Enad Welford Miss Violet Manley
 Yenia Potava Miss Elise Giddings
 Carista Miss Annie Bond
 Mrs. Teresa Towzer Mrs. Carter Lisle
 —New, Oswestry.

GOLD DIGGERS, THE; OR, THE BROKEN TRAIL. Western mining drama, in six scenes, by Pat Eden. July 22.

Lord George Sarsfield. Mr. Cyril Austen-Lee
 Zeed Ailey Mr. Richard Ferris
 Earl Joan Mr. Beckett Bould
 Soft Bill Mr. Sidney Rennef
 Dan Mr. Willie Hicks
 Johnston Mr. Leonard Marshall
 Sheriff Mr. Evan Roland
 Auntie Sue Miss Nellie Sinclair
 Inez Miss Florence Lyndon
 Isla Miss Doris Brookes
 Pixie Miss Gertrude Bonser
 —King's, Gateshead.

GOLDEN DOLPHINS, A TALE OF OLD TET-BURY, comic opera, in three acts, written by T. Warburton Walker and W. H. Ludlow, composed by F. N. Baxter. (Produced by amateurs.) November 6.

King Neptune Mr. Alec Walker
 Davy Jones Mr. Fred Munday
 Ben Barnacle Mr. Colin Lawn
 Jean de Valois Miss Alice Hill
 Lord Cranmore Mr. Ernest Mann
 Pedro Mr. Vivian Hugginson
 Gomez Mr. Ivor Curtis
 Simple Simon Mr. Charlie Pride
 Jarge Wirral Mr. Bob Vick
 Usher Mr. Fred Nelson
 Servant Mr. Edward Dommett
 Natrix Mr. Kempton Noonan
 Fairy Queen Miss Ethel Long
 Sea Foam Miss Kathleen Munday
 Pearl Miss Gertie Parker
 Coral Miss Gracie Parker
 Anemone Miss Olive Curtis
 Queen Elizabeth Miss Gladys Jenkins
 Lady Cranmore Miss Loris Mann
 Phæbe Miss Olive Curtis
 Margery Miss Flo Boulton
 Chlorida Miss Daisy Boulton
 —Institute Hall, Tetbury.

GOLDEN DOOM, THE. play, in one act, by Lord Dunsany, music by Norman O'Neill. November 19.

First Sentry Mr. Allan Jeayes
 Second Sentry Mr. G. Dickson-Kenwin
 Stranger Mr. Leonard E. Nofcutt
 Gen. Miss Eileen Esler
 Boy Master Eric Rae
 Chamberlain Mr. E. Lyall Swete
 The King Mr. Henry Hargreaves
 First Prophet Mr. Ralph Hutton
 Second Prophet Mr. Frank Ridley
 Chief Prophet Mr. Ewan Brook
 —Messrs. Claude Rains, Gerald
 Jerome, and Cyril Hardingham.
 Attendants.—Messrs. M. Brier, R. Lewis,
 C. Miles, and G. Playford.
 —Haymarket.

GOLDEN WEDDING, THE. Revival of the play, in one act, by Eden Philpotts and Chas. Groves (originally produced February 22, 1908, Playhouse), by Mr. J. H. Brewer, at a matinee. January 9.—Court.**GOLD THREAD, THE,** one-act play, by Cecil Clifton. November 7.

Miss Innes Miss Margaret Halstan
 A Trained Nurse Miss Emma Lovett
 Dr. Stroud Mr. Leonard Calvert
 Mr. Hanson, F.R.C.S.

Mr. Jerrold Robertshaw
 —Court.

GOLD LITTLE DEVIL, A, preliminary performance of a play, by Austin Strong. December 2. —Dalston.**GOVERNOR'S LADY, THE.** Stageright production of a new play, in four acts, by Alice Bradley. April 24.

Peter Morton Mr. Ernest E. Norris
 Mrs. Morton Miss May Norris
 Senator Strickland Mr. Fred Castleman
 Inez Strickland Miss Constance Barton
 Jack Hamilton Mr. Edwin Wheeler
 Mr. Osborne Mr. Arthur Wilson
 Mrs. Osborne Miss M. Browning
 Meid Miss Sneppard
 The Mortons' Footman Mr. A. Scott
 Joco, the Stricklands' Butler. Mr. O. Moore
 Governor Morton's Footman. Mr. B. Keane
 —Dalston.

GRAIN OF TRUTH, A, farcical episode, by Herbert C. Sargent. December 16.

Rogers Mr. W. Walton Wynne
 Sir George Churchward. Mr. Charles Esdale
 Lady Churchward Miss Decima Moore
 —King's, Southsea.

GRANGE COLMAN, domestic drama, in three acts, by Edward Martyn. (Produced by the Independent Theatre Company.) January 25.

Michael Colman Mr. George Fitzgerald
 Lucius Devlin Mr. Patrick Quill
 Horan Mr. Robert V. Justice
 Clare Farquhar Miss Edith Dodd
 Mrs. Devlin. Mme. Constance de Markievicz
 —Abbey, Dublin.

GRASS WIDOWS, THE, comic opera, in three acts, founded on the German of A. M. Willner and Julius Wilhelm, by Arthur Anderson and Hartley Carrick, with music by Gustave Kerker. September 7. Last performance (the 50th) October 26.

Polycarp Ivanovitch. Mr. Bert Coote
 Count Boris Rimanow. Mr. Gordon Cleather
 Jerome I. Mr. Edward McKeown
 Prince Petroff Mr. Walter Dowling
 M. Deschamps Mr. Jack Buchanan
 Lieutenant André Mr. Frank A. Wood
 Priest Mr. Ernest Arundel
 Vodka Mr. Alfred Lester
 Betty Baker Miss Dorothy Minto
 Princess Athanasia Miss Daisy LeHay
 Olga Miss Muriel Morris
 Irene Miss Nora Guy
 Elisa Miss Larry Lawson
 Natalie Miss Daisy Manning
 Nadina Miss Daisy West Collins
 Petrovna Miss Lily Collier
 Lydia Miss Germaine Arnour
 Anna Miss Florence Ray
 Honorka Miss Thelma Raye
 Tatjana Miss Constance Drever
 —Apollo.

GRANNIE'S PENSION, sketch, by Portland Akerman and Mrs. Haslingden Russell. February 19.

Grannie Miss Gladys Gaunt
 Macready Jones Mr. Arthur Dale
 Kate Miss Taaffe
 —Camberwell Empire.

GREAT ADVENTURE, THE, play of fancy, in four acts, by Arnold Bennett (adapted from his novel, "Buried Alive"). July 15.—Royal, Portsmouth.

GREAT BEYOND, THE. Amateur production of a romantic play, in a prologue and four acts, dramatised from Dickens's "A Tale of Two Cities," by Hermann Erskine, J. F. Nolan, and Frank Rolison. March 28.

—Court.

GREAT GAME, THE. a comedy-drama sketch, in one scene, by W. Cronin Wilson. Played for the first time on the variety stage, October 23.

Johnny Mackay Mr. Alan Borthwick
Bill Hamlin Mr. William H. Brougham
Snipsey Mr. Charles W. Anson
—Metropolitan.

GREAT JOHN GANTON, THE. play, in four acts (founded upon Arthur J. Eddy's novel, "Ganton and Co."), by Hartley J. Manners. September 14. Last performance (the 48th), November 1.

John Ganton Mr. George Fawcett
Will Ganton Mr. Eric Matunn
Alan Borlan Mr. Earle Browne
Jack Wilton Mr. Delincourt Odium
Browning Mr. Frank Collins
Delaney Mr. Ernest Leicester
Rev. E. Clavering Mr. Herbert Vyvyan
Dr. Shields Mr. H. Appleby
Norbury Mr. E. Gulson
Dr. Morton Mr. J. Murdoch
Adolph Mr. T. Berry
Shafter Mr. King Fordham
Macduffy Mr. A. Glenroy
Clerk Mr. J. Hill
May Kating Miss Laura Cowie
Mrs. Wilton Miss Mabel Trevor
Hester Ganton Miss Marie Hemingway
Mrs. King Miss Lorna Tuffley
Mrs. Trelney Miss Marjorie Waterlow
Nurse Miss May Taverner
Typist Miss Muriel Mason
—Aldwych.

GREAT WHITE CHIEF, THE. four-act melodrama, by Lingford Carson. January 29.
Leo Stanley Mr. Mansell Fane
Reindeer Mr. Russell Norrie
Hartley Deane Mr. Howard M. Hamilton
George Rupert Walker

Mr. Leonard Maitland
John Wharton Mr. Leslie Norman
Ernest John Walleit Mr. George Perrin
Dave Carlton Mr. Victor Ellerton
Sparrowhawk Mr. Leonard Yorke
Black Forresti Mr. Harry Furniss
Strong Arm Mr. F. Wilson Lowther
Warcloud Wongatah
Bounding Wolf Susquenka
Pete Mr. Lionel Hardinge
Martha Jane Curley Miss Eleanor Papera
Hester Stafford Miss Gabrielle Romero
Latika Miss Dorothy Haigh
—Junction, Manchester.

GREEN GOD, THE. Indian dream phantasy. March 18.

Prince Ahmed Mr. George Pelham
Violet Miss Kitty Dease
Dick Mr. Leslie Phillips
Cassandra Miss Nellie Clarence
Coolie Mr. Henry Lane
—Grand, Forest Gate.

GREY MASK, THE. three-act comedy, by Alex. Maclean and Dorothea Moore. May 27.

Sir Jasper Hood Mr. Alex. Maclean
General Stonor Mr. J. Anthony Snaith
Dick Tressel Mr. G. Lyttleton Holysake
Squire Verney Mr. Frederic Morena
Tom Motton Mr. J. Henry Twyford
Rumbottle Mr. Edward Clopin
Clontarf Mr. Tom Squire
Miss Georgina Sackett Miss Mary Palmer
Martha Miss Lottie Watte
Elizabeth Stonor Miss Laura Leigh
—Royal, Margate.

GRIP, THE. "dramatic thriller" in one scene, by Jean S. rtere. October 21.

Jean Marie Hardouin

Mr. Louis Bouwmeester

Hippolyte Hardouin

Mr. Cecil Morton York

Rose Hardouin Miss Barbara Barry

Emile Mr. C. Howard

Etienne Mr. H. Gilbert

—Palladium.

GUIDE TO PARIS, THE. modernised version, by George Grosse Smith, of Offenbach's "La Vie Parisienne." May 27.

Willy de Rip Mr. Kenneth Douglas

Bobinet Mr. Tom Shelford

Flick Mr. Henry Frankiss

Joseph Mr. Sidney Skarratt

Lord Blinkett Mr. James Blakeley

Metella Miss Dorothy Selborne

Gabrielle Miss Elise Martin

Pauline Miss Dorothy Cranke

Leonie Miss Dorothy Monckman

Claire Miss Claire Lynch

Caroline Miss Marie Bazzi

Augustine Miss Muriel Pinlay

Louise Miss Mary Robson

Julie Miss Alice Knibbs

Lady Winifred Blinkett Miss Aida O'Brien

—Alhambra.

HALF-WAY HOUSE, THE. song scena, presented by Harriett Vernon. December 9.

—Holborn Empire.

HALVES, PARTNER, HALVES, sketch. May 23.

—Palace, Maidstone.

HAND OF DESTINY, THE. romantic costume drama of the French Revolution, by Edward Whitty and G. H. Walton. November 25.

Napoleon Bonaparte Mr. A. Austin Leigh

Count de L'Oraime Mr. B. S. Chedburn

Baron de Tourville Mr. Guy P. Ellis

Henri Le Febvre Mr. Arthur Gordon

Marquis de Mauprez Mr. John Corless

Monsieur Depreany Mr. Harold Ford

Sergeant Hoche Mr. Stanley White

Mons. Jules Erit Mr. H. T. Weldon

Corporal Lannier Mr. Charles Gratton

Chevalier Griselli Mr. Robert Sedgely

Fortunatus Mr. Richard L. Priestley

Eliza Bonaparte Miss Flora Hastings

Blanche de Mauprez Miss May Neilson

François Grandcœur

Miss Dorothy Dewhurst

Catherine Sansgène

Miss Ethel Van Praagh

—Royal, Stratford.

HAND OF FATE, THE. dramatic sketch, in one scene, by Clare Shirley. June 3.

Jim Codger Mr. Hugh Travers

Nance Marchmont Miss Florence Delmar

Ned Stirling Mr. Jack Neilson

—Camberwell Empire.

HANG IT! "domestic eruption in one bang," by Herbert C. Sargent. June 3.

Peter Dumper Mr. Arthur Dandoe

Mrs. Dumper Miss Molly Ramsey

Kitchener Dumper Mr. Harry Howe

Violet Brown Miss Richie Bell

Uncle Smithers Mr. George Brunswick

—Palace, Reading.

HANGING OUTLOOK, THE. play, in one act, by John Savile Judd and Robert Barr. July 11.

John Bodman Mr. William Haviland

Mrs. Mayden Miss Clara Hubbard

Mrs. Bodman Miss Edyth Latimer

—Court.

HARUM LILY, THE, Oriental operetta, in one act, by Paul Lincke, the English version and lyrics by Arthur Anderson and Hartley Carrick. December 9.

Mario Mr. Rex Curtis
The Pasha Mr. Bruce Winston
Agobor Mr. Edward Blythe
Mr. Schlipps Mr. Stuart Dehnam
Marietta Miss Marjorie Maxwell
—London Pavilion.

HARTLEYS, THE, domestic comedy, in one act, by Arthur Eekersley. September 28.

Mrs. Hartley Miss Molly Hewett
Hector Miss Letty Paxton
Susan Miss Evelyn Fraser
George Perrin Mr. Nigel Loring
Rupert Hartley Mr. Cyril Vernon
—Prince of Wales's, Birmingham.

HAVOC, THE, play, in three acts, by H. Sophus Sheldon. November 19.

Richard Craig Mr. James Carew
Paul Hesseret Mr. Julian Royce
Paton Mr. Frederick James
Sandberg Mr. Clifford Heatherley
Kate Craig Miss Maud Cressall
—Garrick.

HEART CASE, A, one-act incident, by Harry Gratton. May 6.

Col. Trevor Mr. H. V. Surrey
Charlie Vain Mr. Jack Thompson
Charles Cremlin Mr. William Kershaw
Jenkins Mr. G. Clifton Boyne
Footman Mr. Ivan Murray
Hon. Ruth Cuthbert Miss Lily Hewetson
Edna Lothian Miss Winifred Murray
Eva Lothian Miss Dorris Murray
Mrs. Millie Merridew Miss Constance Drever
—London Coliseum.

HEART OF A FOOL, THE, play, in one act, by W. G. Watson. July 18.

The King Captain A. G. Rose
Prince Leon of Castleton
Mr. Robert A. Ayres
Earl of Morville Mr. Duncan Hart
Sir John Devereux Mr. H. Hague
The King's Jester Mr. Norman Jones
The Queen Mrs. W. G. Watson
Princess Mina Miss Isabel Frewer
Lady Falchester Mrs. E. H. Kemp
—Shooters Hill Bowling Club, Woolwich.

HEID O' TH' HOUSE, THE, an anti-suffragist sketch, by Helen McLeod Scott (October 7, Tivoli, Aberdeen). December 23.

—Finsbury Park Empire.

HELPING THE CAUSE, sketch, in one scene, by Percy Fendall and Lady de Bathe. (February 5, Hippodrome, Manchester.) February 12.

Lady Victoria Vanderville Mrs. Langtry
Mrs. Cross Miss Leonora Braham
Dr. Herbert Bradford Mr. A. Mansfield
Sir Martin Mangles Mr. Cecil Bevan
—London Coliseum.

HERB-O'-JOY, phantasy, by Marie Clothilde Balfour. April 30 (matinee).

The Herbmonger Miss Claude Nicholson
The Princess Miss Margot Balfour
—Court.

HER HALF-STEP UNCLE, romantic musical farce, written by Avalon Collard, composed by P. Bronte. May 25.

J. Llewellyn Jones Mr. Chas. Dunman
Jean Colinet Mr. A. L. Rose
Madame Colinet Mr. Charles Dunman
Nina Colinet Mrs. Noel Johnson
Pierre Billart Mr. Avalon Collard
Assembly Rooms, Whitstable.

HERITAGE, THE, a play, in one act and three scenes, by Frank J. Adkins. October 7.

Duke of Reichstadt Mr. Esmé Percy
Napoleon
Miss Betsey Miss Shirley King
Las Cases Mr. Desmond Brannigan
Sir Hudson Lowe Mr. Percival Madgewick
An English Captain
Tutor of the Duke of Mr. Alfred Payne
Reichstadt
Tim Rourke Mr. Joseph A. Keogh
An English Corporal Mr. James Stood
—Temperance Hall, Sheffield.

HER KINGDOM, play, in one act, by Clara Mstob. January 30.

Otto Mr. Leonard Calvert
Margaret Miss Gwendoline Garland
Melanie Miss Agnese de Llana
Count Max Stauffer Mr. Nigel Severn
—Studio.

HER LADYSHIP'S NOSE, one-act play, by Charles Eddy. August 19.

Lady Dodd Miss Lottie Venne
Mrs. Mayfield Miss Henrietta Leverett
Sir Harry Dodd Mr. Lancelot Lowder
—Finsbury Park Empire.

HEROIQUE LE CARDUNOIS, L', comedy, in French, in three acts, by Alexandre Bisson. May 1.

Le Cardunois M. F. Demorange
Ludovic M. Jean de Lano
Guernot M. Jacques Lafidier
Canasson M. A. Bouzin
Pastourel M. Pierre Maugeu
Justin M. Maurice Wick
Mulet M. Hubert Daix
Eliane Mlle. Fanny Tellier
Mme. Roussin Mlle. Renée Derigny
Caroline Mlle. Claire Morni
Rosadio Mlle. Norva
—Little.

HER ONLY WAY, one-act play, by Roy Cooper Megrue. (July 31, 1911. Empire, Liverpool.) October 21.

—London Hippodrome.

HERO'S MOUND, THE, dramatic poem, in one act, by Henrik Ibsen, translated by C. A. Arfwedson (first performance in English). May 30.

Roderik Mr. Cyril Percy
Blanka Miss Catherine Robertson
Gandalf Mr. Guy C. Buckley
Asgant Mr. Henry J. Robinson
Hrolloug Mr. Otto Mathieson
Jostein Mr. James Lindsay
Hemming Mr. Charles A. Roberts
—Clavier Hall, W.

HER POINT OF VIEW, comedy, in one act, by Wilfred T. Coleby. April 6.

Rev. Philip Monkton Mr. Athol Forde
Albert Bartlet Mr. Arthur Cleave
Mrs. Bartlet Miss Beryl Mercer
—Playhouse.

HINDLE WAKES, play, in three acts, by Stanley Houghton. (Produced by Miss Horniman's Company, under the auspices of the Stage Society.) June 16. Went into the regular bill at the Playhouse July 16. Transferred to the Court September 28. Last performance (the 109th) October 19.

Mrs. Hawthorn Miss Ada King
Christopher Hawthorn Mr. Charles Bibby
Fanny Hawthorn Miss Edyth Goodall
Mrs. Jeffcote Miss Daisy England
Nathaniel Jeffcote Mr. Herbert Lomas
Ada Miss Hilda Davies
Alan Jeffcote Mr. J. V. Bryant
Sir Timothy Farrar Mr. Edward Lander
Beatrice Farrar Miss Sybil Thorndike
—Aldwych.

HESTER, play, in four acts, by Bertram Forsyth. March 22.

Hester Cayle Miss Helen Have
James Cayle Mr. Richard Neville
Seth Cayle Mr. Sidney Sherwood
Agatha Cayle Miss Alice Arden
Bertram Tennant Mr. Bertram Forsyth
Claude Franks Mr. Leon Quartermaine
A Policeman Mr. Douglas Prout
A Doctor Mr. John Clayton
Milly Miss Beatrice Ainley
—Court.

HIS LAST REFUGE, play, in one act, by Graeme Goring. April 27.

Mrs. Britton Mrs. Graeme Goring
Mr. Britton, a farmer Mr. Walter Roy
Jim, a farm hand Mr. Alec Mack
Hawke, a convict Mr. Graeme Goring
—King's, Edinburgh.

HIS CHUM, episode, in one scene December 2.

—Metropolitan.

HIS LEADING LADY, one-act play, by Ellis Wyburd (produced by the Rehearsal Company). April 14.

Harold Jonson Mr. Lancelot Lowder
Jack Thornton Mr. Luxmoore Hockin
Mrs. Pennyfather Miss Lisa Coleman
Violet Carson Miss Helen Colvin
Eileen Johnson Miss Flora Grey
—Rehearsal.

HIS LIFE, dramatic sketch (stage-right production). February 3.

—Grand, Nelson.

H.M.S. "ROBERTUS," nautical comic operetta, book by Percy V. Bradshaw and Douglas Walshe, music by Stephen R. Philpot. July 18.

Jack Nelson
Captain Fluff } Mr. Arthur Roberts
Micky Dooley
Mr. Grubban Chepeleigh

Mr. Harry J. Worth
Laura Miss Roma June
Carmencita Miss A. Hamilton
Admiral Spithead Mr. Colin Coop
John Robinson Mr. Edwin Sykes
Lieutenant Devonport Miss Reeve
Lieutenant Chatham Miss Earle
Midshipman Raleigh Miss Doll Radcliffe
Midshipman Drake Miss Nellie Townsend
Midshipman Hawkins Miss Renée May
Midshipman Frobisher Miss Elsie Arkell
—Edmonton Empire.

HIS MOTHER, a story, in one scene, by Geoffrey Hardinge. August 12.

Mrs. Colquhoun Miss Denise Dene
Jack Colquhoun Mr. Geoffrey Ray
Major Philip Mortimer

Mr. Geoffrey Hardinge
—Royal, Glasgow.

HIS PRAIRIE BRIDE, Indian detective drama in three scenes, by Sidney Rennef (S.P., May 22, King's, Gateshead). July 8.

Arizona Joe Mr. Cyril Austen-Lee
Jules Hawk Mr. Richard Ferris
Tom Slain Mr. Beckett Bould
Whepton Wish Mr. H. C. Lanceley
Mike Maloney Mr. Willie Hicks
Bob Silverstone Mr. Harwood Roberts
Barney Levy Mr. Sidney Rennef
Mr. Turman Mr. Wilfred Lyndon
The Bartender Mr. Dennis Renton
Bill Mr. Rossitter
Coachman Mr. Tom Burgess
Myrtle Miss Gladys Brittain
Rachel Levy Miss Florence Lyndon
Flora Ashton Miss Doris Brookes
Red Wing Miss Gertrude Bonser
—King's, Gateshead

HOLLOW BABY, THE, comedy-sketch, in one act. December 16.

The Rev. Dr. Sproutley, Mr. Cecil Fowler
Col. John C. Bunworthy, D.S.O., Mr. Sang
Waiter Mr. James Walker
Miss Nojis Miss Emma Chambers
Mr. James Seymour, Mr. J. E. Stevenson
Molly Miss Dulcie Greatwich
—Holborn Empire.

HONORABLE, THE, musical comedieta in one act. May 1.

Nona Goodthing Miss Adela Masson
Rosie Miss Molly Denton
Mr. O'Brien Mr. E. H. Langford
Mr. Goodthing Mr. Spry-Palmer
—Clavier Hall, W.

HONOUR OF THE BRACCIO'S, THE, play, in one act, by Neilson Morris (amateur production). April 29.

David Innes Mr. G. V. Hirst
Pietro Corleone Mr. A. K. Dyer
Duchessa Adela Braccio

Mrs. Hancock Nunn

Dolores Corleone Miss Alice Skuse
Clavier Hall, W.

HONOUR THY FATHER, one-act play, by H. M. Harwood. (Produced by the Pioneer Players.) December 15.

Edward Morgan Mr. J. Fisher White
Jane Morgan Miss Estelle Stead
Richard Stearn Mr. Moffat Johnston
Madame Pellet Miss Elizabeth Rosslyn
Claire Miss Hilda Moore
Madge Miss Vera Cunningham
—Little.

HOOKED IN HOLLAND, duologue. June 24.

—Islington Empire.

HOOR GLASS, THE, revival by the Morality Play Society, of W. B. Yeats's play, (Originally produced May 2, 1903. Queen's Gate Hall, S.W.). February 9, Court. A new version was produced at the Abbey, Dublin, on November 21, with the following cast:—

The Wise Man Mr. Nugent Monck
Teague the Fool Mr. J. A. O'Rourke
The Angel Miss Mona Beirne
Wife Miss Eileen O'Doherty
Child Miss Kathleen Drago
Pupils.—Eric Forman, Charles Power, Fred Harford, Michael Dolan, T. Barrett, Desmond Fitzgerald, and T. Healy.

HOUSE, THE, revival of George Gloriel's two-act play (Originally produced at the Court December 31, 1907.) February 19.

Jack Mudsey Mr. Albert Chevalier
Joe Creek Mr. Julian Cross
Eliza Creek Miss Alice Beet
Mildred Creek Miss Mabel Garden
—Savoy

HOUSE THAT JACK BUILT, THE, play, by Albert E. Drinkwater. September 23.

A Motor Man Mr. George Desmond
A Cycling Girl Miss Marjorie Day
—Shakespeare, Liverpool.

HOW HE DID IT, fantastic farce, by Edward Bedford

Mr. Sampel Potterby, Mr. Edward Bedford
Mrs. Potteryby Miss Jenny White
Hon. Saville Rowe Mr. Fred Harley
—Assembly Rooms, Sheffield.

HOW HE ROSE TO THE OCCASION, comedy, in one act, by Charles Windermere. April 8.

—Royal, Bury St. Edmunds.

HOW ONE WOMAN DID IT, comedy, in one act, by John Austin. March 11.

The Hon. Flora Allington Miss Estelle Stead
Lady Petersfield Miss Aileen Curran
Mary Miss Irma Foldi
Nash Mr. Easton Pickering
Wilson Miss Dorothy Spencer
—Court.

HULLO, RAGTIME! revue, in three scenes, by Max Pemberton and Albert de Courville, music by Louis Hirsch, produced by Austin Hurgon, dances and ensembles by Jack Mason. December 23.—London Hippodrome.

HUMAN FACTOR, THE, play of Welsh life, in four acts, by Naunton Davies. June 3.

John Williams Mr. Harding Thomas
Rev. Gordon Morgan Mr. F. A. Flower
Rhys Morgan Mr. Edgar Kent
Dr. Roberts Mr. H. A. Young
James Walford Mr. W. Cronin Wilson
Tony "Pandy" Mr. Douglas Munro
David Pentwyn Mr. Leon M. Lion
Gwylm Mr. Alec F. Thompson
Lady Florence Morgan Miss Rose Dupré
Mr. Williams Miss Elaine Verner
Nest Williams Miss Elsie Vron Neville
Elizabeth "Pentwyn" Miss Gladys Lloyd
Gwen Miss Evelyn Grey
—Lyceum, Newport

HUMOUR OF IT, THE, "fantastic comedy," in three acts, by Leon Brodsky. March 11.

Charley Mr. Lawrence Anderson
Policeman Mr. Fewless Llewellyn
Mr. Notley Mr. W. G. Fay
Phyllis Notley Miss Irene Clark
Mrs. Notley Miss Aileen Curran
Miss Arkworth Miss Madge Spencer
Bertie Notley Mr. Norman Yates
Milkman Mr. Easten Pickering
Newsboy Mr. Gordon Gay
Bill Smith Mr. Leslie Gordon
Jim Brown Mr. J. R. Collins
Tom Hawkins Mr. Leonard Calvert
Dave Jones Mr. Telford Hughes
Eliza Miss Una Tristram
Betsy Miss Constantia Brookes
Dr. Smithers Mr. Allan Jeayes
—Court.

HYACINTH HALVEY, Lady Gregory's one-act play, presented for the first time on the music hall stage. July 15.

—London Coliseum.

HYDRO, THE. First London production of the farical sketch, in two scenes, by Frank Calvert, Fred Karno, and Sid Chaplin. music by Dudley Powell. April 1.

Nick Sharp Mr. Syd Chaplin
Colonel Badshott Mr. R. J. Hamer
Marea Miss Lily Griffen
Lord Narkington Mr. J. Wolton Richards
Nurse Raymond Miss K. Birkbeck
Billy Bilks Mr. Lennie Dormer
Sylvia de Grey Miss Constance Carmen
—Oxford.

1,000 TO 1 CHANCE, A, dramatic comedy, by H. J. Corner and Leo Ward. November 18.

—Camberwell Empire.

IDYLL OF NEW YEAR'S EVE, AN, revival of Rosina Filippi's fantasy. (Originally produced at Chelsea Town Hall, January 31, 1890.) December 17.—Clavier Hall, W.

IDEAL WIFE, THE, play, in three acts, by Marco Praga, translated from the Italian of *La Moglie Ideale* by Mrs. T. C. Crawford. (First presented by the Theatre in Eyre, May 17, Crosby Hall, Chelsea.) July 15.

Gustavo Velati Mr. C. M. Hallard
Andrea Campiani Mr. Clarence Blakiston
Giannino Master Frank Beresford
Constanzo Monticelli Mr. Leslie Faber
Teresa Mrs. James Hearn
Ettore Mr. Fred Penley
Julia Campiani Miss Ada Potter
—Vandeville.

IF WE HAD ONLY KNOWN, play, in three acts, by Inglis Allen. December 13.

Robert Vale Mr. Leon Quartermaine
Dr. Paul L'Estrange Mr. Rudge Harding
Edward Vaughan Thompson

Mr. Arthur Curtis
Reggie Moody Mr. Eric Maturin
Bobs Miss Isabel Donne
A Loafer Mr. Wilfred Benson
Myra Vale Miss Mary Jerrold
Mrs. Moody Miss Lillian Mason
Mrs. Vaughan Thompson

Miss Aimée de Burch
Meeks Miss Florence Harwood
—Little.

IMAGINARY CONVERSATION, AN, one-act

play, by Norreys Connell. November 19.
Kate Moore Miss Marie Tempest
Tom Moore Mr. Shiel Barry
Robert Emmet Mr. Graham Browne
—Prince of Wales's.

IMP OF THE HUMAN HEART, THE, fairy play, in one act, by Kate Delschaft, music by Ethel A. France. April 23.—Town Hall, Gerrards Cross.

IMPOSTOR, THE, comedy, in three acts, by Leonard Merrick and Michael Morton. April 16.

Charlie Owen Mr. Percy Marmont
Mary Fenton Miss Lucy Wilson
Mrs. Fowler Miss Hilda Sims
The Chambermaid Miss Janet Hope
Mrs. Walford Miss Gertrude Sterroll
Loftus Walford Mr. H. O. Nicholson
Blake Walford Mr. Lewis Wolloughby
Mrs. Owen Miss Greta Hahn
Mr. Hunter Mr. E. H. Brooke
Dodswell Miss Nora Charrington
—Royalty, Glasgow.

IMPROPER PETER, comedy, in three acts, by Monckton Hoffe. April 19. The title was subsequently changed to **PROPER PETER**. Last performance (the 61st) June 15.

Peter Everest Mr. Arthur Bouchier
Sir Walter Stancombe Mr. Frederick Kerr
Charles Mr. Herbert Sleath
Captain Mitcheener Mr. Frank Atherley
Elliot Hay Mr. James Carew
George Plumley Mr. Thomas Weguelin
Arthur Markwick Mr. Claude Haviland
Parkinson Mr. Kenyon Musgrave
Evans Mr. Norman Yates
Duckworth Mr. Gilbert Clark
Lane Mr. Roland Young
Flora Everest Mrs. Saba Raleigh
Helen Mitcheener Miss Lydia Bilbrooke
Celia Crevoisier Miss Marjorie Waterlow
Susan Torrence Miss Tonie Edgar-Bruce
Dulcie Lind Miss Barbara Conrad
Gladys Pickering Miss Margaret Scudamore
Periwinkle Miss Julia James
—Garrick.

IN A MAN'S POWER, new drama, in four acts, by Arthur Shirley and Ben Landeck. February 19.

Claude Templeton Mr. Reginald Joy Turner
Cynthia Miss Valerie Crespin
Mabel Little Daphny Grey
Dr. Monti Gudala Mr. Edward L. Garside
Capt. Dudley Clifford Mr. J. Forbes Knowles
Miss Brooke Miss L. Gilmore
Lord Bertie Twemby Mr. Edward Swinton
Belinda Cookson Miss Susie Beaven
Dick Bانشaw Mr. Joe Rockley
Ram Singh Mr. John E. Tomlinson
Nalgi Miss Tilbury George
Mary Miss Edith R. Manton
Araminta Miss E. Kenyon
Sarah Miss Frances Ferina
Wardress Miss L. E. Rogers
Charles Mr. Edward Wishaw
Chaplain of Prison Mr. H. Keith

In a Man's Power (continued).

Uncle Dodger Mr. J. V. Harte
Col. Newton Mr. George Shirley
—Elephant and Castle.

IN AND OUT (OF THE INN), farcical comedy, in three acts, by Gilbert Dayle. May 27.

Sir Hamilton Kyte, K.C.B. Mr. Cecil du Gué
Hazel Kyte Miss Winifred Wing
Lord Montague Bannerdale
Mr. Bertie White
Lady Berkeborough Miss Mabel Durrant
Melisande Maxim Miss Mary Dandridge
Fabian P. Ropp Mr. Reginald Weighill
Alma Ropp Miss Kathleen Gordon-Lee
Harley Way Mr. E. Rayson-Cousens
Orlando Ponsonby Mr. Harry Cole
Mrs. Shotton Miss Kate Kearney
Henry Wilks Mr. Charles Garry
Peter Essery Mr. Claude Cameron
—Royal, Bradford.

INDIANA, musical playlet, produced by Marie Santoi. June 3.

White Cloud Mr. T. Mercer
Red Cloud Mr. H. Lloyd
Black Snake Mr. Will Power
Watson Mr. A. Rozelle
Long Deer Mr. E. Marler
Wolf Mr. L. McIntoch
Red Fox Mr. E. Floyd
White Rose Miss Milly Sadler
Red Rose Miss Gladys Selvidge
Blue Violet Miss Ida Rayner
Blue Bell Miss Winnie Rayner
Princess Lola Miss Marie Santoi
—Surrey.

INDIAN SCOUT, THE, Anglo-Mexican romance of the Golden West, in four acts, by George A. de Gray. August 5.

Sleeping Water Mr. Geo. A. de Gray
Juan De Courcelles Mr. Max Coutts
Jack Tempest Mr. Robert H. Hall
Jules Fernandez Mr. Tyrone Power
Dr. Graham Mr. Reginald J. Turner
Col. Richard Vernon Mr. Dick Crosby
Timothy Thomas Twitcheit Mr. Seymour
Thomas Timothy Twitcheit Perry
Larry Mr. Bert Carlton
Jake Mr. Jack Soderick
Kit Mr. Gerald Connor
Jose Mr. Leonard Douglas
Lucy Salome Dent Miss Kitty Fitzgerald
Beulah Miss Doris Brereton
Marquita Fernandez Miss Etta Turner
Marjorie Graham Miss Violet Ingram
—Elephant and Castle.

IN HAARLEM THERE DWELT—, music-drama, in four "pictures," by Dora Bright, from a short story by Peter Van Der Meer. (Matinée.) May 21.

Gerritt Mr. Guy Standing
Minna Miss Eva Moore
Polman Mr. Leslie Faber
—His Majesty's.

INNOCENT AND ANNABEL, London production (by the Play Actors) of a one-act play, by Harold Chapin. May 19.

Achille Innocent Mr. Murri Monerrieff
Mrs. Achille Miss Gillian Scaife
Annabel Miss Agnes Inlay
Servant Miss May Saker
—Court.

IN SEARCH OF A GIRL, one-act musical sketch, written and composed by Guy H. Inglis. October 9.

Andrew Molyneux Mr. Morley Peel
Molly Desmond Miss Molly Stoll
Mamie Miss Doris O'Donnell
Hon. Percy Fitzneezee

Mr. Reginald Master
—Clavier Hall, W.

INSTINCT, play, in three acts, adapted from the French of Henry Kisternaeker's by Penrhyn Stanlaws. (October 14, Repertory, Liverpool. At Liverpool the parts of Christy, Walker, Amy Vane, and Mrs. Walker were played by Mr. Richard Coke, Mr. Wilfred Shine, Miss Amy Ravenscroft, and Miss Aida Jerome.) November 6. Last performance (the 43rd) December 13.

Bradford Mandover Mr. C. Aubrey Smith
Arthur Mandover Mr. Norman McKeown
Christy Mr. A. S. Homewood
Walker Mr. T. Mowbray
Mrs. Mandover Miss Lilian Braithwaite
Amy Vane Miss Muriel Beaumont
Mrs. Walker Miss Mary Raby
—Duke of York's.

INSURANCE ACT, THE, play, by Lady Lever. December 23.—North Camberwell Radical Club, Albany Road, S.E.

INTERRUPTED DIVORCE, AN, one-act farce, by Frederic Sargent. September 9.

Sir James Thurloe Mr. A. S. Barter
Mabel Carden Miss J. Bennett
Judd Mr. E. O. Mervyn
—King's.

IN THE DAYS OF GOOD QUEEN BESS, an Elizabethan fantasy, in two acts and five scenes, by Emily F. E. Lamb, music by Thomas G. Lamb. (Produced by amateurs.) January 27.

Earl of Leicester Miss Jessie Diplock
Sir Walter Raleigh Miss Winifred Bailey
Richard Varney Miss E. F. E. Lamb
Plihbertygibbet Master Jack Hawkins
Joceelyn Miss Vera Hawkins
Queen Elizabeth Miss Dorothy Hawkins
Countess of Leicester Miss Norah Diplock
Lady Hæbe Miss Elsie Purser
Janet Miss Kathleen Hawkins
—All Saints' Parish Rooms, Dulwich.

INTO THE LIGHT, protean sketch, presented by Charlotte Parry. September 2.

—London Hippodrome.

IN THE LONG RUN, drama, in four acts, by Wm. S. McNeill. March 11.

Jeremiah Gradder Mr. A. E. Bannister
Horace Dumville Mr. Harry Lowe
Capt. Paul Dumville Mr. M. L. McClosky
Mizral Mr. W. J. Wilson
Jim Gorman Mr. Frank Lloyd
Trackstone Mr. Westgate Pimble
Bill Langton Mr. Luke Mattimak
Jeanne Miss S. E. Morton
Pierre Mr. Wm. S. McNeill
P.C. 41 Mr. R. Whittaker
Boden Mr. Tom Kay
Mark Skinner Mr. Hank Ritchie
Connet 46 Mr. Fred Coker
Kitty Waffles Miss Adee Mellor
Nurse Miss Hetty Thornton
Mabel Collingwood Miss Lena Barrott
—Colosseum, Oldham.

IPHIGENIA IN TAURIS, Euripides's tragedy, translated into English rhyming verse by Gilbert Murray, produced by Granville Barker, music by S. P. Waddington. (Received again June 4, His Majesty's.) March 19.

Iphigenia Miss Lillah McCarthy
Orestes Mr. Godfrey Tearle
Pylades Mr. W. Bridges Adams
Thoas Mr. C. H. Hewetson
A Herdsman Mr. Jules Shaw
A Messenger Mr. P. A. Gathorn
Goddess Pallas Athena Miss Ernita Lascelles
CHORUS OF CAPTIVE GREEK WOMEN.
Leader of Chorus Miss Penelope Wheeler
Misses Marcelle Du Cros, Eleanor Elder,
Beatrice Filmer, Hilda Honiss, Marion
McCarthy, Helen Macdonald, Una Mac-
lardy, Margaret Omar, Enid Rose, Joan
Sterling.
—Kingsway

IRIS, revival, by the Liverpool Repertory Theatre company of Sir Arthur Pinero's play. (Originally produced at the Garrick, September 22, 1907, and in New York in the autumn of the following year.) September 30. —Repertory, Liverpool.

IS LAW JUSTICE? drama, in four acts, by Matt Wilkinson. March 24.
 Harry Westleigh Mr. Frank Beresford
 Martin Clifford Mr. Frank Stone
 Walter Clifford Mr. Courtney Robinson
 Dick Warriner Mr. F. Leston
 Jack Spratt Mr. Roy Loranine
 Joey Perkins Mr. Fred de Vere
 Mervyn Denham Mr. F. Harold
 Nick Saunders Mr. Houghton McCaulay
 William Walker Mr. C. Franks
 P.C. Garry Mr. Hugh Carmichael
 Nell Warriner Miss Edith Lewis
 Lillian Westleigh Miss Ida Chapman
 Nancy Grey Miss May Davis
 —Sadler's Wells.

IT, fairy play, in three acts, by Gwen Fordwood. February 3.
 —Bendroze Grange, Amersham.

JACK AND GILL, playlet, by Cicely Hamilton. April 15.
 Jack Mr. C. M. Hallard
 Roger Mr. Leopold Proffitt
 Jill Miss Hilda Trevelyan
 —Pavilion, Glasgow.

JEAN-MARIE, play in one act, by Andre Theuriet. May 5.
 Jean Marie M. H. Dix
 Joël M. Fernand Demorange
 Thérèse Mlle. Renée Derigny
 —Little.

JELF'S, play, in four acts, by Horace Annesley Vachell. April 10. Last performance (the 130th). August 2.
 Richard Jelf Mr. Gerald du Maurier
 Sir Jonathan Dunne Mr. Alfred Bishop
 James Palfrey Mr. Cyril Keightley
 Honble. Archibald Mull Mr. Robert Rendel

Adam Winslow Mr. Jules Shaw
 Charles Perkins Mr. Hubert Druce
 Fagge Mr. Harry Cane
 Tom Harkaway Mr. A. E. Benedict
 Grimshawe Mr. Richard Carfax
 Bulger Mr. Harry Gerrish
 The Countess of Skene and Syke Miss Vane Featherston
 The Lady Fenella Mull

Miss Rosalie Toller
 Dorothy Dunne Miss Dorothy Fane
 Maid Miss Dorothy Giles
 —Wyndham's.

JEWELS OF THE MADONNA, THE. opera, by Wolf Ferrari. See "Giorgelli Della Madonna."

JEW OF PRAGUE, THE. London production of the romantic play, in four acts and seven scenes, by Alfred Wilson-Barrett. (Originally produced, with the same cast, April 29. Royal, Colchester.) May 8. Last performance (the 26th). May 31.
 Count Max von Ressler Mr. Ben Webster
 Saponi Mr. Edward O'Neill
 Smutts Mr. Oscar Adye
 Abraham Baruch Mr. Arthur Phillips
 Gardener Mr. Windham Guise
 Baron Otto Lenbach Mr. G. Mayor-Cooke
 Shadrach Mr. C. Lionel Brocknor
 Klenka Mr. R. Young
 A Waiter Mr. W. G. Manning
 Counsel Mr. Kenneth Hare
 President Criminal Court Mr. Windham Guise
 Prince Lichtenburg Mr. Arthur Hildre
 Frederic Mr. C. Lionel Brocknor

The Jew of Prague continued.

Prison Warder Mr. W. Cutler
 Lieutenant Carl Harden

Mr. Trevelyan Phillips
 Vassa Miss Adela Weekes
 A Novice Miss Phyllis Birkett
 A Gipsy Girl Miss Lillian Campbell
 Katinka Miss Jane Wells
 Baroness Hasen Miss Nina Bentley
 Countess Anita Miss Helen Hamilton
 Lona Miss May Vaudey
 Countess Czerwenka Miss Frances Sinclair
 Countess Sophie Vyneck Miss Viva Birkett
 Ladies, Courtiers, Officers, etc., Misses
 Joan Adair, Nellie Allen, Connie Bethel,
 May Boothroyd, Elsie Fraser, May
 Duchesney, Ivy Dymonds, A. Furrell, Irene
 Hentschel, Muriel Mason, Violet Wood.
 Gwladys Faunce, etc., Messrs. Felix
 Aylmer, Gordon Carr, W. Cross, F. Evans,
 W. Mackay, G. Ronald, S. Aubrey Howard,
 etc. —Whitney.

JENNING'S FIRST JOB, comic sketch. April 29.
 —South London Palace.

JOANNA OF BOOKER'S FLAT, play, in one act, by Arthur Hood. April 30.
 Joanna Miss Ethel Hodgkins
 Vera Carruthers Miss Martha Vigo
 Jack Carruthers Mr. James Gelderd
 Arthur Miss Mollie Shiells
 —Lycium Club.

JOB, drama, adapted from the book of Job by Sybil Amherst, and presented by the Norwich Players. November 28.
 —King's Hall, W.C.

JOHN AND THE COUTURIERE, one-act play, by the Marchioness Townshend. May 4.
 —Court.

JOHN BULL'S OTHER ISLAND. George Bernard Shaw's play was revived for a series of matinees, December 26.
 —Kingsway.

JONGLEUR DE NOTRE DAME, LE, Massenet's opera (revival). January 10.
 —London Opera House.

JUDAS MACCABEUS, Biblical play, by J. Archer. (Performed by the Jewish students of the Old Ford and North Bow classes.) December 5.—Bow Baths Hall, E.

JUDGMENT, drama of Ulster peasant life, in two acts, by Joseph Campbell. April 15.
 Owen Ban Mr. H. E. Hutchinson
 John Gilla Carr Mr. J. G. St. John
 Parry Cam Aosta Mr. Phillip Guiry
 Colum Johnston Mr. A. P. Wilson
 Peter Mr. T. Barrett
 The Stranger Mr. G. R. Burke
 Father John Mr. Chas. Power
 Nobla Miss Nell Byrne
 Kate Kinsella Miss Mon. O'Beirne
 Peg Straw Miss Mary Galway
 —Abbey, Dublin.

JULIUS CÆSAR. Sir Herbert Tree's revival of Shakespeare's play. June 3.
 His Majesty's.

JUST LIKE A WOMAN, London production of a domestic duologue, by Sewell Collins. April 22.
 —London Coliseum.

JUST LIKE JOHN. Stage-right production of a farce, in three acts, by George Broadhurst and Mark E. Swan. April 23.
 —Royal, York.

JUST LIKE NETTIE, playlet, by the Rev. Charles Marson. May 23.
 Nettie Miss Elizabeth Dexter
 Rev. Tony Treemor Mr. Douglas Murray
 Alfred Clincher Mr. Ivan P. Gore
 —Clavier Hall, W.

JUST THE THING, three-act comedy, by "Charles Frederick" (Charles Windermere). (June 14, Royal, Margate.) October 22.

Wilding Mr. Cecil G. Calvert
Dick Ralland Mr. Charles Windermere
Fanny Miss Florence Born
Horatio Hatch Mr. Frank J. Arlton
Cecil Balby Mr. Guy Leigh-Pemberton
Mrs. "Tudworth" Miss Meta Pelham
Carrie Miss Nora Laming
A Locksmith Mr. Cyril Berry
Mrs. Walland Miss Christine Jensen
Mr. Slater Mr. Frank Baker
Polly Miss Doris Limes
—Little.

JUST THREE KISSES, duologue, by R. J. Dunkelsbuhler. January 26.

Helen Miss Una Tristram
Jack Mr. Gerald Willshire
—Little.

KALR-EN-NEDA. Stage-right production of an Egyptian fantasy, by C. E. Langdon and Clare Shirley, with music by E. Vernon. March 14.

Kalr-en-Neda Miss Eleanore Leyshon
Haroon Mr. Arthur Vernon
Abu-I-Kasdm Miss Clare Shirley
Egyptians Messrs. Carr, Wright, Wood
Mourners Messrs. Jarvis, West, Rayne
—Lyric, Hammersmith.

KATHERINE PARR, incident in the life of Henry VIII., by Maurice Baring. April 30 (matinée).

Henry VIII. Mr. Patrick Kirwan
Katherine Parr Miss Gertrude Kingston
—London Hippodrome.

KEEPERS OF THE GARDEN, comedy, in three acts, by E. Ion Swinley. (Produced by the Playfellows'.) November 10.

Primula Hetherby Miss Athene Seyler
Martin Chough Mr. Laurence J. Clarence
Josiah Broadcombe Mr. Harold Scott
Mrs. Brack Miss Jane Wells
A Boy Master Jack Frost
Geoffrey Lindon Mr. E. Ion Swinley
Amelia Chough Miss Dorothy Bowden
Tom Chough Mr. Reginald Master
Hilary James Mr. Austin Melford
Frances Dering Miss Brenda Montesole
—King's Hall, W.C.

KEY THAT TOOK THE WRONG TURNING, THE, comedy sketch, by J. M. Napper. August 12. —Empire, Birmingham.

KID, THE, fantasy, in one act, by K. Malpass Grandage. (Produced by the Rehearsal Company.) April 14.

Michael Cass Mr. Percy Baverstock
Dr. Thompson Mr. Paul Hansell
Dollie Deane Miss Irene Richards
A Fairy Miss Gladys Clarke
—Rehearsal.

KILL THAT FLY!, revue, in four scenes and twelve tableaux, by George Grossmith, lyrics by Robert C. Tharp, music composed and arranged by Melville J. Gideon, dances and ensembles arranged by Julian Alfred, produced by the author in conjunction with A. Charlot and M. V. Leveaux. October 14.

Mr. J. F. McArdle A West-end manager,
A prominent politician,
A celebrated yachts-
man, etc.
M. Rene Kaval A Viennese composer,
A professor of eugenics
etc.
Mr. Hugh E. Wright A stage manager,
A tourney M.C., etc.
Mr. Henry Frankiss A policeman, etc.
Mr. Julian Alfred A cabaret dancer, etc.

Kill that Fly (continued).

Mr. Alfred Austin The Duke of Blenheim, etc.
Mr. Gacey Lynch A vegetable dealer, etc.
Mr. Horace Ward A musician.
Mr. J. Edward Fraser A crack cricketer, etc.
Miss Dorothy Selborne The complete a journalist.
Miss Kathleen Courtney The complete a lady drummer,
Miss Kitty Mason A variety artist, etc.
Miss Muriel Hudson A dancing diver, etc.
Miss Mamie Buck Mamie,
A musical comedy
favourite, etc.
Miss Maudie Lloyd 'Arriet,
The Queen of Beauty,
etc.
Miss Mary Robson An ambitious chorus
lady, etc.
Miss May Flower A Parisienne, etc.
—Alhambra.

KING AHAZ, opera, in four acts and nine scenes, libretto and music by Mr. Samuel Alman. A.R.C.M. March 16.

Ahaz, King of Israel Mr. Katz
Hezekiah, his son Mr. Kasinsky
Oziel, a wealthy citizen Miss Fanya Zausmer
Miriam, his wife Miss Blecker
Alphelet, their son Miss Phyllis Davies
Yehoshuva, the Viceroy's wife
Naphtali, Oziel's servant Mr. Winogradoff
Zichri Mr. Schachnoff
Elkanen, Viceroy Ferman Yiddish Theatre.
—Ferman Yiddish Theatre.

KING'S ARMS, THE, English operetta, by Arthur Poyser. November 28.

Roland Race Mr. Leslie Stiles
Host Hobson Mr. H. Lemprière Pringle
Mabel Lander Miss Deborah Volar
Maude Lander Miss May Graham
Hattie Hobson Miss Margaret Ormerod
—St. James's.

KING THEY COULDN'T KILL, THE, revised version, in four scenes, by Wal Pink, of the sketch originally produced October 12, 1911, Hippodrome, Poplar. (November 11, Hippodrome, Eastbourne.) November 18.

The King Mr. Alex Keith
Peter Pippis Harry Buss
Suzette Miss Elsa Brettingham
The Duke Mr. W. Nugent
Gondolo Edward Stanley
Peggy Miss Ray Haydon
The Duchess Mrs. Herbert Darnley
—Putney Hippodrome.

KIPLING, DETECTIVE, play, in three acts, by Arthur C. Oddie, J.P., of Horsham. (Produced by amateurs June 24; stage-right production March 8, King's Head Assembly Rooms, Horsham.)

Sir Philip Sandeman Lancaster
Major Gerrard Mr. Barton Pearman
James Hellinger Mr. H. S. Goodwin
Dr. Jeremiah Bottomley Mr. A. C. Oddie
Mr. M. H. H. Vernon

Mr. Gruggen Mr. A. S. Agate
Jack Broughton Captain Vernon
Hopkins Mr. J. R. King
Superintendent of Police Mr. S. Stedman
Lady Lancaster Miss B. Daniel
Mrs. Gerrard Miss B. Streatfield
Mme. St. Etienne Mrs. Eden Paget
Dorothy Miss Vernon
Rebecca Kipling Miss E. Hodgson
—King's Head Assembly Rooms, Horsham.

KITTS, play, in three acts, by H. G. Wells and Robert Ross, dramatized from the story by the former. March 6. Last performance (the third) April 20.

Edwin Strindberg Mr. Frederick Volpe
 One Mr. Carson Mr. Leonard Calvert
 One Mr. Minton Mr. Campbell Brown
 One Mr. Boland Mr. Percy Gossyear
 One Mr. Pinner Mr. Gilbert Yecke
 One Mr. Kipps Mr. O. B. Clarence
 Young Topsy Mr. Claude Verham
 Miss Margie Miss Bess Barker
 Chester Costa Mr. Ridge Harding
 Mrs. Washington Miss Gertrude Scott
 Helen Washington Miss Helen Haye
 Mrs. Revel Miss Ella Tarrant
 Miss Revel Miss Evelyn Parberry
 Harry Chatterlow Mr. Leslie Carter
 Parlbournad Miss Eileen Barry
 Mrs. Bardon-Botting

Miss Henrietta Leverett
 Miss Bardon-Botting
 Miss Rosemund Mayne-Young
 Louisa Miss Victoria Addison
 Cook Miss Nellie Bouverie
 Miss May Harley Miss Evelyn Hope
 Hon. John Farquhar Mr. Frank Raley
 The Rev. H. Denmore Mr. F. G. Knott
 Ann Portick Miss Christine Silver
 Customers, Guests, etc.: Misses Baker, Cuthbert, Nisbet, Rendell, Messrs. Leverett, Wisley.

—Vaudeville.

KISS, THE. Revival of the comedy, by "George Paston," based on *Der Kuss*, by Ludwig Huna. (Originally produced November 24, 1910, Haymarket). May 6.

Charles Harvey Miss Gladys Cooper
 Humphrey Wharton Mr. A. G. Penkon
 The stranger Mr. Malcolm Cherry
 Mrs. Budgen Miss Florence Harwood

—Criterion.

KISS, THE, sketch, by John Brownson. October 7.

Ivan Navitsky Mr. John Hague
 Paul Kransky Mr. Harold Wallace
 Olga Navitsky Miss Ella Eekine
 Sergeant Mr. George Harvie

—Empire, Dublin.

KIT CARSON, THE BLIND DETECTIVE. First London production of the drama, in four acts, by Ben Lauder and Inspector Gilbert. Originally produced at the Royal Lyceum, on December 25, 1911. February 12.

Kit Carson Mr. John S. Millward
 Ned Patterson Mr. Chas. H. Longden
 Moray Fitzroy Mr. Edward Vivien
 Jim Poole Mr. Henry Deane
 Peter Merion Mr. Victor Knight
 Pedro Pasquale Mr. Bernard Liell
 Inspector Sharkey Mr. Arthur Cann
 Joe Mr. Frederick Volder
 Jim Mr. Stanley Wynton
 Bill Mr. J. Wood
 Letitia Miss Clarice Barnard
 Dolly Miss Jeannie Weston
 Annie Poole Miss Catherine Cavanagh
 Jack Patterson Miss Marie Longden
 Nora Patterson Miss Gertrude Thierry

—Lyric, Hammersmith.

KITTY OF OURS, a play, in four acts, by Emily Taylor. November 8.

Capt. Ronald Lucas Mr. Frank Royd
 Sir Geoffrey Lucas Mr. Francis Duguid
 Col. Buff-Orpington Mr. William Daunt
 Capt. Archer Mr. Frank Milray
 Capt. Moore Mr. Beresford Innes
 Lieut. Beaumont Mr. Edgar G. Wood
 Lieut. Reeve Mr. Charles Eustace
 Trooper Marten Mr. Percy St. Clair
 Trooper Parker Mr. Edward Dicks
 General Dunrobin Mr. R. Nelme Grasswell

Kitty of Ours (continued).

Colonel Triggs Mr. Charles Wiseman
 Lieut. Beaumont Mr. Edgar G. Wood
 Major Kneller Mr. Reginald Carfax
 Major Ponsandy Mr. Hugh Cholmondeley
 Major Hardy Mr. Thomas Lambert
 Capt. Jenkins Mr. William Haddington
 Orderly Sergeant Mr. Ernest Scott
 Lady Laseelles Miss Eva Bates
 Miss Moore Miss Sybil Crieg
 Kitty Moore Miss Haidee Gunn

—Opera House, Burton.

KÖNIGESSE GUCKERL. Revival of Franz von Schönthan's comedy by the Deutsche.

KUMAR SAMBHAVA; OR, THE BIRTH OF THE WAE GOD, a series of tableaux, together with passages written in rhyming couplets, illustrative of the Sanskrit play, by the Hindu poet and dramatist, Kālidāsa. March 1. —Court.

KYNASTON'S WIFE, play, in four acts, by Rothwell Haig. May 10 (matinee).

James Kynaston Mr. Lionel Atwill
 Stacey Langton Mr. Basil Hallam
 Lord Pangbourne Mr. Clifford Brooke
 The Earl of Holchester. Mr. J. C. Buckstone
 The Hon. Vivian Thesiger. Mr. Ivo Dawson
 Chris Halliday Mr. Edmond Breon
 Parkes Mr. Arthur Fitzgerald
 François Mr. Theobald
 Zoe Wymering Miss Iris Hawkins
 The Viscountess Ruspar. Miss Adela Meador
 Mrs. Sandilands Miss May Brooke
 Lady Barbara Carshalton

Miss Alexandra Carlisle

—St. James's.

LADY BETTY'S BAKING, play, in one act,

by Beatrice M. de Burgh. June 25.
 Lady Betty Disboro'. Miss Winifred Emery
 Lord Disboro'. Mr. J. M. Dale
 Jack Carmichael. Mr. Lawrence Anderson
 David Franklin. Mr. Lauderdale Maitland

—Playhouse.

LADY CASHIER, THE, one-act play, by H. M. Paull. February 5.

Loetie Potter Miss Amy Willard
 Mrs. Bodley Miss Constance Bachner
 Sir Peter Rashleigh. Mr. E. Spencer Geach
 Mr. Amory Mr. Edward Leith
 Jules Mr. Leslie Owen

—Coronet.

LADY ELEANOR—LAWBREAKER, comedy, in three acts, by Robert Barr. December 16.

Charles, Lord Brandon. Mr. Claude Liarde
 Humphrey Sharp Mr. M. C. Ralli
 Humble Sycamore. Mr. H. T. Bagnall
 Miles Mr. W. A. Cattle
 Richard Brinsley Sheridan

Mr. Eben Wallace

Bates Mr. B. A. Carr
 Simmons Mr. J. Bradbury
 Trisket Mr. Percival Montray
 Miss Barsanti. Mrs. S. Freeman Burrows
 Mrs. Lessingham. Miss Maud Kirkness
 Miss Barsanti. Mrs. S. Freeman Burrows
 Mrs. Sheridan. Mrs. Eric Keizer
 Sophronia Mrs. Geoffrey Earle
 Miss Selina Chaffers. Mrs. Eben Wallace
 Lady Eleanor Beaumont. Miss Ida Tulloch

—Repertory, Liverpool.

LAMB AMONG WOLVES, A. one-act comedy-drama, written by Ivan P. Gore. May 13.

Abe Isanthaw, } The }
 a Jew } Wolves } Mr. George Belmore
 Nell, a Decoy } and } Miss Jessie Belmore
 John E. Smith. the Lamb. Mr. Clifford Lomer

—Surrey.

LAMPLIGHTER, THE, one act play, by "Percy Fullerton." January 29.
 Old Tun Mr. John A. A. Berrie
 Angele Vivre Miss Nora Hendrie
 Walter Vivre Mr. Walter Shore
 Harold Beetham Mr. E. Gibson
 Hopkins Mr. M. R. Hampshire
 —Kelly's, Liverpool.

LAST CHANCE, THE, dramatic sketch, by Frederick Gattie. July 8.
 Renshaw Mr. Charles Freeman
 Archie Mr. R. Seaton Dane
 Vera Miss Florence Trench
 Dick Mr. C. Claxton-Turner
 Detective Wilkins Mr. George Tearle
 Major Bulvard Mr. Gordon Ashley
 —Camberwell Empire.

LAST GREEN, THE, playlet, "a golfing incident," told "very shortly" by F. S. A. Lowndes. December 26.
 Dolly Dormy Miss Dulcie Greatwich
 Earl of Robertsbridge Mr. Robt. Burnett
 Donald Angus McTavish Mr. D. Hallam
 —Little.

LAST OF THE DUKES, THE, sketch, in one scene. (February 5, Palace, Manchester.) February 12.
 Duke of Dillwater Mr. J. F. McArdle
 A Chemist Mr. John Detliv
 A Policeman Mr. James A. Storey
 Page Boy Mr. Cyril Berry
 Cashier Miss Cicely Brocklebank
 Sadie Greenback Miss Lily Iris
 —Tivoli.

LATEST NEW YORK SENSATION, THE: OR, THE TWENTY-FOUR HOURS' MIL-LIONAIRE, preliminary performance of a musical comedy sketch, in three scenes, by Chas. Sarkany and H. H. Lewis, music by G. Leone. November 18.
 —Elephant and Castle.

LEGACY, THE, play in one act, by Frederic Ward. (Produced by the Connoisseurs.) June 23.
 Henry Armstrong .. Mr. Lancelot Lowder
 Arthur Mr. Reginald Master
 Mr. Freeman Mr. H. Francis Wager
 Mary Armstrong Miss Ellie Chester
 —Little.

LIE, THE, one-act play, by Fergus Leslie. (April 15, Palace, Carlisle.) July 29.
 Hilda Belmont Miss Phyllis Morland
 Jack Belmont Mr. J. Ireland Hand
 Bernard Trevor Mr. Fergus Leslie
 —Bedford.

LIEBELEI, The "Deutsche Theater Gesellschaft" produced a drama, in three acts, by Doctor Arthur Schnitzler. March 9. On May 14, 1909, an English translation of this play was presented at His Majesty's under the title of "Light o' Love."
 Hans Weiring Herr Fritz Fluhrer
 Christine Weiring .. Fräulein Lena Wirth
 Mizi Schlager Fräulein Elsa Lessing
 Katharina Binder .. Fräulein Gertrud Helbig
 Lina Binder Fräulein Phyllis Steele
 Fritz Lobheimer Herr Heinrich Viëtor
 Theodor Kaiser Herr Reinhold Griff
 A Gentleman Herr Phillip Drucker
 —Clavier Hall, W.

LIFEGUARDSMAN, THE, condensed version, in ten scenes, of Walter Howard's military romantic drama. (Originally produced September 6, 1911, Junction, Manchester.) March 18.
 —Middlesex.

LILY OF TRIPOLI, THE, one-act play, by Valroy Norman. June 24.
 Abdul Serandil Mr. William Bedford
 Mahmoud-Ducali Mr. R. F. Stacey
 Civo Mr. Guy Routh
 Delie Miss Lily Prescott
 Azrene Miss Ethel Arden
 Zaza Miss Azalea Corelli
 —Camberwell Empire.

LIMIT OF THE LAW, THE, one act play, by Mary le Bone (Charles Sugden). March 4.
 Oscar Mr. Charles Sugden
 Max Mr. H. F. Marthy
 Marie Mrs. Charles Sugden
 Jacques Mr. J. Henry Layton
 —Gaiety, Manchester.

LION AND THE LAMB, THE, comedy, with music, in two acts, book by Harold Simpson and music by Charles Moore. April 8.
 Hans Bandermann .. Mr. Auguste Van Biene
 Captain Beresford .. Mr. Jameson Thomas
 Henry Jameson Mr. C. Lifford Delph
 Edward Steele Mr. Barrie Russell
 Jim Saunders Mr. Lloyd Mackenzie
 Tommy Chapman Mr. Jack Wilson
 Violet Miss Peggy Igle
 Luy Miss Winifred Roma
 Rose Miss Daisy Bray
 Mrs. Bandermann .. Miss Jennie Armstrong
 Alice Ingleby Miss Ray Parry
 Minnie Miss Weatherby
 —Lyceum, Shemeld.

LIPS OF LA SAUTERELLE, THE, one act play, by Frances M. Gosling. A revised version of "The Law of the Zingali." (May 1, Royal, Worthing.) July 14.
 Mongette Lescure .. Miss Gertrude Gilbert
 Tawno Chickno Mr. J. H. Irvine
 Tanguy Lescure Mr. Eugene Wellesley
 Pepita Miss Florence Glossop-Harris
 —Clavier Hall, W.

LITTLE BOSS, THE, dramatic sketch, in one act, by Ernest Bucalossi. April 15.
 Silas Lite Mr. C. Bancroft
 Kip Mr. Adam Sprange
 Frankie Little Joyce Robey
 —Wilkesden Hippodrome.

LITTLE BURGLAR, THE, dramatic sketch, in one scene, by Arthur Rose. September 30.
 Robert Overton Mr. Gilbert Heron
 John Mr. Edward Belmont
 James Ward Mr. George Talbot
 Philip Drake Mr. Leo Frank
 The Little Burglar Miss Jessie Danvers
 —Surrey.

LITTLE CAFE, THE, farce, in three acts, by Tristan Bernard. September 28.
 Albert Loriflan Mr. Cyril Maude
 Bigardon Mr. Charles Glenney
 Philibert Mr. Charles Bibby
 Luigi Mr. John Harwood
 Flouvier Mr. James Dale
 Gastonnet Mr. George C. Browne
 Colonel Kerkondec Mr. Mark Paton
 Roche Villar Mr. Hastings Lynn
 Pietro Mr. E. K. Holway
 Cellarman Mr. Ernest Graham
 Bianca Poggiapartico .. Miss Maide Hope
 Bérengère D'Aquitaine Miss Seymour
 Yvonne Miss Vera Coburn
 Miriam Miss Daisy Thimm
 Jacqueline Miss Peggy Hyland
 Laporte Mr. G. Masters
 Jabert Mr. Ronald Brent
 Pezard Mr. W. Hemstock
 Poulain Mr. T. Cass
 Popinot Mr. G. H. Gilbey
 Parbonnet Mr. Colston Mansell
 Radinot Mr. G. Morris
 Oliver Mr. L. Anderson
 Xavier Mr. R. Carfax
 Frasier Mr. H. Coats
 Crouhot Mr. C. B. Keston
 Ninon Miss Ruth Bidwell
 Lawyer's Clerk Mr. L. Prince
 Diane Miss Maude Andrews
 Amélie Miss Faith Celli
 Madame Grandet Miss A. Travers
 Antoinette Miss Monica Webb
 Pamela Miss T. Edgar Bruce
 Zouzou Miss M. Forsyth
 Nanon Miss Lawrence Cooper
 Zelle Miss Amy Elliot

The Little Gate (continued).

Continue Miss Dorothy Handbury
 Suzanne Miss Nettie Westcott
 Stephanie Mr. Alice Chalmers
 Anne Miss Rose Atkins
 Lola Miss Daisy Leigh
 Band's Band: Miss Kathleen Graham,
 Elsie Maynard, G. Vane, Doris Bates, Gus-
 tomers, Waiters, Sergt. de Ville, etc., etc.
 —Playhouse.

LITTLE CHRISTMAS MIRACLE, A, drama, in one act, by E. Hamilton Moore. December 26.

Daniel Byrne Mr. Philip Guiry
 Michael O'Halloran .. Mr. Patrick Murphy
 Larry Sullivan Mr. Michael Connolly
 The Captain Mr. Farrell Pely
 Bridget Cassidy Miss Helen Moloney
 The Strange Woman Miss Ned Byrne
 —Abbey, Dublin.

LITTLE DREAM, THE, allegory, in six scenes, by John Galsworthy, music by Wolfgang von Bartels. (Gaiety, Manchester, April 15, 1914.)

Seelchen Miss Irene Clarke
 Lamond Mr. Brian Egerton
 Felsman Mr. Richard Neville

CHARACTERS IN THE DREAM.

The Great Horn Mr. Victor MacClure
 The Cow Horn Mr. Richard Neville
 The Wine Horn Mr. Mark Hannam
 The Edelweiss Miss Iris Rowe
 The Alpenrose Miss Irene Colebourn
 The Gentian Miss May Meggs
 The Mountain Dandelion Miss Vera Nelson
 Death by Slumber Miss Margaret Drew
 Death by Drowning Miss Margaret Morris
 Goat God Mr. J. Fraser Outram
 Goatherd Miss Margaret Morris
 —Court.

LITTLE FAY, stagelight production of a fairy play, in one act, by George Capel. April 6. Prince Amoro Mr. G. Capel
 Ziggag Mr. W. Pike
 Princess Fibbina Miss Alice Brown
 Starlight Miss White
 Little Fay Miss Lily Rose
 —Court.**LITTLE FOWL PLAY**, A, sketch, in one scene, by Harold Owen. (October 21, Palace, Manchester.) October 28.

Gilbert Warren Mr. Charles Hawtrey
 Sybil Warren Miss Ivy Williams
 Mr. Toobooth Mr. Leslie Rae
 Mary Miss Gertrude Thornton
 Boy Master Noel Coward.
 —London Coliseum.

LITTLE MISS LLEWELYN, comedy, in three acts, founded on "Le Mariage de Mlle. Beulemans," by Frantz Fanson and Fernand Wicheler. August 31.

Enos Llewelyn Mr. Edmund Gwenn
 James Barrington Mr. E. W. Garden
 Walter Barrington Mr. Ronald Squire
 Owen Griffiths Mr. Tom Owen
 Thomas Griffiths Mr. E. A. Hopkins
 Gwilym Richards Mr. D. H. Munro
 Noah Davis Mr. Ernest G. Cove
 Emlyn Evans Mr. David Pryce
 Benjamin Lewis Mr. Jeffrey Reed
 David Jones Mr. Owen Pritchard
 Mrs. Llewelyn Miss Hannah Jones
 Mizzie Miss Lilian Mason
 Maggie Annie Miss Pamela Dudley
 Miss Llewelyn Miss Hilda Trevelyan
 —Vaudeville.

LITTLE PROSPECTOR, THE, drama of the Golden West, by W. Locke, rehearsed and produced by Mr. Brian Daly. April 1.
 Kitty Colwell Miss Amy Rudd
 Dr. Colwell Mr. Frank Woodville
 Harry Meyers Mr. Fred W. Freeman
 Frank Tregesser Mr. Brian Daly
 Frank Plunkett Mr. Norman A. Overton
 Pedro Mecardo Mr. B. B. Lawrence
 John Holmes Mr. Fred Deakin
 Mose Smith Mr. Alfred La Foie
 Sheriff Owens Mr. Frank Bertram
 Lun How Mr. G. H. Ford
 Old Tim Mr. C. B. Finch
 Judge Carson Mr. J. W. Braithwaite
 Solomon Swiggs Mr. Gordon Dempster
 Colonel Parks Mr. Fred Ingram
 Mrs. Bridget O'Dowd

Mrs. J. W. Braithwaite
 Helen Black Miss Gertrude Harrison
 —Royal, Birkenhead.

LITTLE RED SHOES, play, in one act, by Harold Brighouse. May 20.

Tom Spink Mr. Reginald Besant
 Mary Spink Miss Lilian Christine
 Nancy Spink Miss Bessie Courtney
 Peter Marnable Mr. Horton Cooper
 Robert Bennett Mr. John Alexander
 —Prince of Wales's.

LITTLE SPLASH, A, musical sketch, in one scene, book and lyrics by Louis Cowen, music by Harold Lonsdale. February 19.
 Miss Kitty Kincky Miss Marie Wilson
 The Dresser Miss Louie Emery
 Hon. Eustace Splash

Master Bobbie Andrews
 —Finsbury Park Empire.

LITTLE WILLIE, one-act farce, by Walter Ellis. April 22.

John Smith Mr. Richard Oliver
 Mrs. Smith Miss Anna Fawcitt
 Mrs. Gray Miss Elsie Craig
 Uncle Will Mr. Thomas E. Marshall
 Nellie Miss Ruth Denton
 Baker's Boy Mr. Tom Dawson
 Little Willie Mr. Walter Ellis
 Archie Gray }
 —Collins.

LIVING CORPSE, A, tragedy, in six tableaux, by Leo Tolstoy. August 24.
 —Pavilion.

LODGERS, THE, sketch, in one scene, by Charles Hannan. December 9.
 Mistress Auld Miss Hettie Cavendish
 Mistress Pierson Miss Jean Turnbull
 Erchie Macdonald Mr. Willie Black
 Miss Macallister Miss Lallah Forsyth
 —London Pavilion.

LONDON OUTCAST, A, condensed version of Carr Loates's drama. July 29.
 —Battersea Palace.

LOVELY LIVES. Revival of Mary Morrison's English version of Gerhart Hauptmann's *Einsame Menschen*. November 7.
 —Court.

LOOKING FOR TROUBLE. Revival of the farcical comedy, in three acts, by Hélène Gingold and Laurence Cowen. (Originally produced July 4, 1910, West Pier, Brighton.) May 13. Last performance (the 40th) June 20.

Kate Bellingham Miss Eva Moore
 Mrs. Porches Miss Joy Chatwyn
 Helen Porches Miss Geraldine Le Sage
 Pierpoint Porches Mr. Sam Walsh
 Captain Frank Porches Mr. Vincent Clive
 Charles Bracebridge Mr. Thomas Holding
 Bethel Petch Mr. Murray Moore
 Crawling Mr. Harry Danby
 Inspector Gotham Mr. J. M. East
 No. 13,420 Mr. Charles A. White
 Angus Macpherson Mr. Neil Kenyon
 —Aldwych.

LORD MAYOR'S PARTY, THE, comedietta, by Hugh Onslow. July 8.

Bill Hickey Mr. Hugh Onslow
Polly Hickey Miss Sophie Onslow
—Hippodrome, Lowestoft.

LOUISE. First English version of the four-act opera, libretto and music by Gustave Charpentier. (Originally produced February, 1900, Opéra Comique, in Paris. It was first seen in England at Covent Garden, June, 1900 (in French, October 17.

Julian Mr. Maurice D'Oisly
Louise Miss Jeanne Broila
Mother Miss Edna Thornton
Father Mr. W. J. Samuelli
Irma Miss Gladys Ancrum
Camille Miss Hilda Morris
Gertrude Miss Winifred Holme
Blanche Miss M. Carter
Elise Miss Blanche May
Suzanne Miss Lillian Scotson
Marguerite Miss Ella Waters
Madeleine Miss C. Edwards
A Forewoman Miss Winifred Mayes
Street Arab Miss Mabel Dennis
Errand Girl Miss Maxine Verande
A Ragman Mr. Arthur Wynn
King of the Fools Mr. Spencer Thomas
Noctambulist
First Philosopher Mr. Edgar Schofield
Junkman Mr. W. Outhwaite
—Palace, Manchester.

LORD HARKAWAY; OR THE SPORTING DETECTIVE, drama, in four acts, by Fred Maxwell. March 18.

Lord Harkaway Mr. Lawrence Tessier
Stuart Landon Mr. Valmour Shain
Leonard Grey Mr. Fred Acton
Sir Edward Grey Mr. Arthur Waring
Squibbs Mr. Edward Lockstone
Isaac Mr. Wm. Glenny
Karl Mr. George Clive
Pedro Mr. Cyril Franks
Stella Baby Miss Agnes Anderton
Ada Miss Marion Holly
Ellen Grey Miss Lois du Cane
—Grand, Nelson.

LOVE—AND WHAT THEN? comedy, in three acts, by B. Macdonald Hastings. Last performance (the 83rd) July 13. May 2.

Bishop of Munbridge Mr. Cyril Maude
Rev. William Rumsey Mr. Ernest Graham
Lieut. Frank Ettridge, R.E.

Mr. Eric Maturin
Ian Lindsay Mr. Lawrence Anderson
Jack Garth Mr. James Dale
Rev. John Burden Mr. Gayer Mackay
Beryl Burden Miss Margery Maude
Mrs. Burden, sen. Miss Frances Ivor
Sheila Morris Miss Faith Celli
Olive Morris Miss Dulcie Greatwich
Parlourmaid Miss Violet Gibbs
—Playhouse.

LOVE IN A RAILWAY TRAIN. "comedy rehearsal," in one scene, by Frank Stayton. July 31.

He
The Porter } Mr. Lawrence Brough
The Actor
A Butler Mr. G. Leslie
She
The Actress } Miss Olga Esme
—Brixton.

LOVE, LAW, AND THE LADY, comedy, by J. James Hewson. November 25.

Ambrose Murgatroyd Mr. Howard Innes
Millicent Meredith Miss Maud Rosslyn
—Lyric, Liverpool.

LOVE'S ENEMY, play, in four acts, by Walter Savage Cooper, written in blank verse and lyrics, with incidental music by Edith Ellaworth and F. A. W. Docker. January 22.

King of Altas Mr. Dashwood Carter
Prince Erikon Mr. Geo. Forbes
Prince of Anan Mr. Sidney Gowllett
Prince Valdanus Mr. Philip Jewitt
Belas Mr. Guv Gowllett
Cantor Mr. Fred Thomson
Deanor Mr. W. Savage Cooper
Herold Mr. B. Bristow
Queen of Altas Mrs. Frazer
Princess Malata Miss Isobel English
Vectis Mrs. Herbert Teasdale
Elva Mrs. Dashwood Carter
Clemence Miss Hilda Foster

Ladies of the Court: Misses Christina Wesson, Elsie Forbes, Backshell, Cheffins, and Olave Stroulger. Gentlemen of the Court: Mr. Cyril Cheffins and Mr. Harry Foster. Page: Master Marcus Evans. Solo dancer: Miss Mildred Lowndes.

LUCIFER AND HIS ANGEL. "present-day playlet," by E. Nolan O'Connor. September 2.

Sir Lucian Mr. Guv Rathbone
Lady Frome Miss Aimée de Burgh
—Tivoli.

MACDARAGH'S WIFE, one-act play, by Lady Gregory. January 11.

MacDaragh Mr. Philip Guiry
First Hag Mrs. Roberts
Second Hag Miss Maloney
—Abbey, Dublin.

MACRENA, one-act play, by Christopher St. John. (Produced by the Pioneer Players.) April 21.

Joseph Siemaszko, Mr. F. Harcourt-Williams
Colonel Fedor Uszakoff

Mr. Clarence Derwent
Ivan Mr. Frank Connor
Sister Mieczslawska Miss Ellen O'Malley
Sister Colomba Miss Esme Hubbard
Sister Hyacintha Miss Hilda Moore
Sister Baptista Miss Gillian Scaife
Father Michaliewicz Mr. Patric Curwen
—King's Hall, W.C.

MADAME SANS-GENE, sketch, in three scenes. August 12.

Napoleon Mr. Jackson Dene
Francois Lefebvre Mr. Edward Ashby
M. Fouché Mr. James C. Carlyle
Captain Arnaud Mr. T. Macdonald
Lieut. Lacroix Mr. Montague Ravment
Jacques Mr. H. Robinson
A Plunket Mr. G. Bray
Comtesse de Beauvais Miss Dorianne Dayne
Marie de Lorine Miss Daisy Kirk
Didivant Miss Madge Laverton
Madame Sans-Gene Miss Mary Nell
—Metropolitan.

MILLE CHIC; OR, A DAY IN TROUVILLE, musical comedietta, in one act. August 26.

Yvonne Mlle. Gaby Deslys
Hickson M. Pierre Tétal
Billy Mr. Harry Pileer
—Palace.

MADEMOISELLE DIANA. First performance in London of a play, in one act, by John Pollock. July 14.

Earl Alfriston Mr. Lewis Willoughby
Lord Charles Lacre Mr. Stephen Wentworth
Dereuxen Caldicott Mr. Oswald Marshall
Stonetti Mr. H. De Lange
A Doctor Mr. F. Parker
Mrs. Cass Miss Irene Hentschel
Mlle. Diana Mme. Lydia Yavorova
—King's Hall, W.C.

MADMAN AND THE MAID, THE. sketch, by L. Lincoln. November 25.
 The Maid Miss Bessie Jewell
 The Doctor Mr. Eustace Barnaby
 The Madman Mr. Rutland Barrington
 —Tivoli.

MAGDA. A condensed version of Sudermann's play was presented by Mr. Charles Garry and company. January 8.
 —Tivoli.

MAGIC BELL, THE. a fairy fantasy, in two scenes, book and music by Archibald H. Benwell. produced by Marshall Moore. December 26.
 Thistle-down Miss Edith Hill
 Love in the Mist Miss Gladys Vivian
 Onset of the Fairies Miss Myfanwy Newell
 Harrold Miss Eileen Jowitt
 Ariel Miss Vera Clarke
 Betty Miss Ivy Sawyer
 Billy Mr. Dan Leno, jun.
 Green Man Mr. Percy Davison
 Rags Mr. Geo. Nash
 Bones Mr. James Harcourt
 Spirit of the Golden Bell Miss Violet Denzel
 —London Opera House.

MAGNANIMOUS LOVER, THE. drama, in one act, by St. John G. Ervine. October 17.
 Samuel Hinde Mr. J. A. O'Rourke
 Henry Hinde Mr. J. M. Kerrigan
 William Cather Mr. Sydney J. Morgan
 Mrs. Cather Miss Mona O'Burne
 Maggie Cather Miss Maire O'Neill
 —Abbey, Dublin.

MAHARANI OR ARAKAN, THE. romantic comedy, by Ganesa Calderon, adapted from a story by Rabindranath Tagore, produced by Mr. Douglas Gordon (produced by the Indian Dramatic and Friendly Society), July 30.
 Amina Miss Muriel Reddall
 Roshenara Miss Olga Ward
 Dalia Mr. Vernon Steel
 Bahmat Sheikh Mr. Ambrose Flower
 Tung Loo Mr. Leon M. Lion
 Dances executed by Miss Effie Grimaldi and Miss Gracie Whitney.
 —Albert Hall.

MAID MARJORIE. a romantic comic opera, music by Edward Jones. October 7.
 The Earl of London Mr. Norman Hodgeson
 Lord Rupert Neville Mr. Jos. Savile
 Harry Vane Mr. A. Percy Eccles
 John Slack Mr. A. T. Hanson
 Peter Bane Mr. J. Driver
 Titus Barebones Mr. F. A. Taylor
 Bull Mr. L. Turner
 Smith Mr. C. Wilson
 Sexton Mr. Sam Nyman
 Simon Simplesides Mr. Reg. F. Smith
 Corporal Slow Mr. A. M. Leeson
 Lady Molly Neville Miss E. Hanson
 Marie Miss Frances A. Carter
 Old Ann Miss Vera M. Thompson
 Maid Marjorie Miss Ethel Baldwin
 Susan Mrs. A. Ward
 Ruth Miss Ida Craven
 Ann Miss D. Taylor
 Nancy Miss G. Theaite
 —Royal, Halifax.

MAIDEN IN MARS, THE. musical play, composed by Graham Anderson. November 27.
 Captain the Hon. John Anstruther Mr. Leo Tread
 Casabianco Mr. H. F. Proudfoot
 Frankton Mr. Chas. Gay
 Elean. Bransby Mr. Geoffrey Bridgich
 Fitz-Jarrence Mr. H. N. Bridgewater
 Prof. Meikelfohann Mr. Herbert Gav
 M. Montemarde Mr. E. Springfield

The Maiden in Mars (continued).

Puffin Mr. John Hales
 Mrs. Neutriche Miss Beryl Durand
 Mattellé Miss Olive Rogers
 First Fan Girl Miss Burton Fanning
 Second Fan Girl Miss Barbara Hales
 Third Fan Girl Miss Auriol Grant
 Fourth Fan Girl Miss Lilah Carter
 Silva Miss Violet Morton
 Princess Monella Mrs. Bertram Talbot
 —Town Hall, Aylsham.

MAKER OF DREAMS, THE. phantasy, in one act, by Elephant Down. August 31.
 Pierrot Mr. Ehot Makelham
 Pierrette Miss Pamela Dudley
 The Manufacturer Mr. E. W. Garden
 —Vaudeville.

MALINGERER, THE. one-act fantastic wordless comedy, invented by Sidney Lewis-Ransom, music by Herman Finck. November 19.
 Frivol (Pierrot) Miss Marie Tempest
 Malice Mr. Graham Browne
 Fraud Mr. Sidney Lewis-Ransom
 Silence Miss Kate Serjeantson
 Caprice Miss Frances Dillon
 —Prince of Wales's.

MAN, THE. sketch, by Harold Wolfgang. J. G. Brandon, and Herbert Darnley. October 14.
 —Bedford.

MAN AND SUPERMAN. revival of Bernard Shaw's play. April 8. Last performance (the 25th) April 27.
 —Criterion.

MAN FROM MEXICO, THE. condensed version of the farce, written by H. A. Du Souchet, and condensed by Stanley Cooke. June 8.
 Benjamin Fitzhugh Mr. Stanley Cooke
 Roderick Majors Mr. Charles S. Bedells
 William Loveall Mr. William Stack
 —Grand, Birmingham.

MAN'S WAY, A. sketch, by Graham Hill and Stephen Sorley. February 26.
 —Crouch End Hippodrome.

MAN'S WIFE, A. play (produced by the Oncomers' Society), in one act, by Kathryn Rhodes. June 27.
 Eliza Miss Edith Pether
 Maria Hick Miss Hilda Holloway
 Matthew Dunn Mr. Eldrett Gulsom
 Bill Perkins Mr. Wyn Weaver
 —Little.

MAN TEMPTED ME, THE. melodrama, in four acts and eleven scenes, by F. Marriot Watson. September 2.
 Amos Sharpe Mr. Aubrey Norton
 Albert Algernon Higgs Mr. Tony Snape
 Mary Wyld Mr. Juan d'Alberti
 Duncan Wyld Mr. Claude Seaton
 Isaac Schlenk Mr. F. Marriot Watson
 Rev. Reginald Varley Mr. Robert Faulkner
 Dr. Jules Cheverel Mr. Maurice Clifton
 Jacob Jacobs Mr. Anthony Forde
 George Everett Mr. Richard Newman
 Raymond Mr. John Raymond
 Benjamin Dawkins Mr. Bert Chaffer
 John Augustus Mr. Eric Mortimer
 Lilian Wynter Miss Fay Garnet Vayne
 Betty Maxton Miss Phyllida Rushby
 Matilda Ann Snoggs Miss Connie Meadows
 "La Jolie Diable" Miss F. E. Florence
 —Britannia.

MAN, THE ARTFUL DODGER; OR, SLIPPING THE SHADOWS, farcical comedy, by L. F. Durell. June 17.
 Wilfred Graham Mr. Chris Chapman
 Reynolds Mr. Arthur Hyde
 Rosie Burton Miss Kitty Hyde

Man, the Artful Dodger (continued).

Miss Accrington	Miss A. Carter
Miss Lillie	Miss Dot Deakin
Miss Maud	Miss Audrey Leslie
Marguerite	Miss Gwen Clifford
Phyllis	Miss Claire Romaine
—Woolwich Hippodrome.	

MAN WHO LIVED AGAIN. THE domestic drama in four scenes, by Lionel Scudamore February 26.

Frank Meredith	Mr. Val Luxembourg
Martin Stone	Mr. William Diamond
Joe Mug	Mr. J. French
Andrew Nutt	Mr. Frank Masters
Eli Warren	Mr. Henry Ashman
Jim Hodge	Mr. F. Wild
James	Mr. George Stapleton
P.C. Cole	Mr. Mark Elms
Doctor Jones	Mr. Victor Rains
A Beggar	Mr. J. Williams
A Bargee	Mr. H. George
A Passer-by	Mr. C. V. Wright
Victoria Myrth	Miss Nettie French
Lola Olive	Miss Alice Richards
Little Winnie	Little Doris
Kate Meredith	Miss Mabel Scudamore
—Royal, Stratford.	

MAN WHO WAS. THE F. Kinsey Poile's dramatisation of Rudyard Kipling's story. (First variety production of piece originally produced at Her Majesty's, June 8, 1903.) January 22.

Austin Limmason	Sir Herbert Tree
Colonel Durgan	Mr. A. E. George
Captain Basset Holmer	

Mr. Arthur Herbert	
"Little Mildred"	Mr. Basil Gill
Basil Gordon	Mr. Ross Shore
Denis O'Sullivan	Mr. Alfred R. Dight
Ralph Osbourne	Mr. Frank Conroy
Cyril Jackson	Mr. Douglas Jeffries
Captain Deane	Mr. Frank J. Randell
Hira Singh	Mr. Francis Chamier
Sergeant Colson	Mr. Alfred Bellow
Colonel Dirkovitch	Mr. Philip Merivale
Millicent Durgan	Miss Frances Dillon
Sybil Mason	Miss Laura Cowie
Mrs. Deane	Miss Joan Chaloner
Daisy Deane	Miss Ruth Nightingale
—Palace.	

MAN WITH HIS BACK TO THE EAST. THE play, in four acts, by "W. Brandon." (Produced by the Play Actors.) December 8.

Soame	Mr. Hubert Willis
Mrs. Hall	Miss Sybil Noble
Nurse Veronica	Miss Mary Mackenzie
Dr. Jervoise	Mr. Douglas Gordon
Dr. Robinson	Mr. Rothbury Evans
Sir Blundell Bullen	Mr. Allan Leaves
Lord Alresford	Mr. E. Evan Thomas
Lady Alresford	Miss Doris Murray
Lady Bullen	Miss Katharine Stuart
Drummond	Miss Blanche Stanley
Mr. Milsom	Mr. Alfred Harris
—Court.	

MAN WHO WAS DEAD. THE drama, by Leo Tolstoy, translated by Z. Vengerova and John Pollock. (Produced by the Literary Theatre Society.) December 6.

Anna Pavlovna	Miss Florence Wood
Nurse	Miss Vita Spencer
Sasha	Miss Lilian Talbot
Dunlasha	Miss M. John Wood
Victor Mikhailovich Karenin	
Mr. Laurence Anderson	
Elizaveta Andreevna Protassova ("Lisa")	Miss Violet Lewis
Afremov	Mr. Leonard Calvert
Fedor Protassov	Mr. Edmond Breen
Ivan Makarovitch	Mr. Frederick Culley
Officer	Mr. James Parker

The Man Who Was Dead (continued).

Musician	Mr. Kenneth Ware
Nastassia Ivanovna	Miss Vita Spencer
Masha	Mme. Lydia Yavorska
Doctor	Mr. Louis Shand
Korotkov	Mr. Douglas Maars
Stakhov	Mr. Edgar Lighting
Servant at Afremov's	Mr. Sydney Laine
Butkevich	Mr. W. Townley Searle
Anna Dmitriyevna Karenina	

Miss Ethel Gannon	
Servant at Mme. Karenin's	Mr. Elliot Skinner
Prince Abreskov	Mr. Anthony Ward
Waiter	Mr. Gilbert Esmond
Ivan Petrovich Alexandrov	

Mr. Clarence Derwent	
Misha	Miss Ella Victoria
Servant at Lisa's	Mr. Sydney Laine
Vossnessensky	Mr. Douglas Maars
Petushkov	Mr. W. Townley Searle
Artemiev	Mr. Frederick Culley
Waiter	Mr. Louis Shand
Magistrate	Mr. C. F. Collings
Meinikov	Mr. Wilcox Cadogan
Clerk	Mr. Elliot Skinner
Guard	Mr. Gilbert Esmond
Young Lawyer	Mr. Kenneth Ware
Lady	Miss Edna Myers
Petrushin	Mr. Rathmell Wilson
—Court.	

MARCHEN. DAS, Arthur Schnitzler's play. English version by C. E. Wheeler and Granville Barker. January 28. (Produced by the Adelphi Play Society.)

Fanny Theren	Miss Penelope Wheeler
Agatha Muller	Miss Betty Bellairs
Frau Theren	Mrs. Alice Charin
Adalbert Wandel	Mr. Cammell Cargill
Clara Theren	Miss Hilda Heniss
Emmie Werner	Miss Irene Clarke
Fedor Denner	Mr. Leslie Gordon
Robert Well	Mr. Maurice Elvey
Dr. Leo Mildner	Mr. Alfred P. Atkinson
Friedrich Berger	Mr. Nigel Barrie
August Witte	Mr. Norman Yates
Dr. Friedrich Witte	Mr. Guy Rathbone
Ninette	Miss Alison Trent
Moritzki	Mr. Eric Adey
—Little.	

MARIS DE LEONTINE. LES, comedy, in French, in three acts, by Alfred Capus. May 20.

Adolphe Dubois	M. Jacques Landier
Le Baron	M. Hubert Daix
Plantin	M. Fernand Demorange
Anatole	M. Jean de Lano
Boucat	M. Pierre Maugé
Le Secretaire	M. Maurice Wick
Le Garçon de Recettes	M. Alfred Bouzin
Léontine	Mlle. Suzanne Demars
La Marquise	Mlle. Renée Doriany
Hortense	Mlle. Fanny Tellier
Virginie	Mlle. Nilson Norva
Juliette	Mlle. Claire Morni
Miette	Mme. Sterling MacKinlay
Isabelle	Mlle. Rurelle
Ernestine	Mlle. Mardon
—Little.	

MARRIAGE MARKET. THE sketch, by E. D. Nicholls. April 29.

Biggins	Mr. E. D. Nicholls
Herr von Buster	Mr. Arthur T. Lennard
Ebenezer Dabs	Mr. F. W. Newham
Adolf Buster	Mr. Charles Carte
Percival de Nore	Mr. Wilfred H. Benson
Earl of Knoul	Mr. Harry Lewis
White Eagle	Mr. D. S. Windle
Yellow Fang	Mr. Garage Walker
Mrs. Mary Blossom	Miss Florence Smith
Mary Jane Williams Flippot	

Miss Ada Ince	
Tilda von Buster	Miss Ada Frank
—Battersea Palace.	

MARRIED BY FORCE, drama, by "Rinda." July 12.

Jack Loftus Mr. R. South Innes
 Herr Max Zimmerman Mr. Sydney Grant
 Salem Hardinge Mr. Cecil Ravenswood
 Captain Carlos Rico Mr. John Davidson
 Ata Luna Mr. John Nelson
 Don Pedro Alvarez Mr. John Nelson
 Khy Hy Mr. Leo Montgomery
 Philip Markham Mr. E. D. Allen
 Don Juan De Castro Mr. E. D. Allen
 Atahuel Mr. Charles Townsend
 Donna Palapa Miss Gwenne Warren
 Mi Mi Miss Florence Cameron
 Inez Hardinge Miss Evelyn Kington
 Mabel Hardinge Miss F. Melrose Millett
 —Royal, Liverpool.

MARUSA, one-act play, written by Brandon Thomas, with music by Edward Jones. (S.P., March 7, Marlborough.) May 31.

General Sakowski Mr. Ray Byford
 Captain Rudivitch Mr. T. McC. Stewart
 Major Shesano Mr. Sebastian Smith
 Captain Isavana Mr. Robert Burnett
 Auguste Lowemeyer Mr. McKenzie Rogan
 Orderly Mr. Sydney Compton
 Corporal Mr. Philip Anthony
 Marusa Miss Vivian Vanna
 —Royal, Birmingham.

MARY BROOME, London production of a comedy, in four acts, by Allan Monkhouse. (Gaiety, Manchester, October 9, 1911.) May 24.

Shelia Ray Miss Lillian Wardle
 Ada Timbrell Miss Mary Goulden
 Edgar Timbrell Mr. Herbert Lomas
 Mary Broome Miss Irene Rooke
 Leonard Timbrell Mr. Milton Rosner
 Mrs. Timbrell Miss Ada King
 Edward Timbrell Mr. Charles Bibby
 Maid Miss Doris Bateman
 Mr. Pendleton Mr. Cecil Brookling
 Mrs. Pendleton Miss Annie Miller
 Mrs. Greaves Miss Hilda Davies
 John Broome Mr. Edmund Lander
 Mrs. Broome Miss Muriel Pratt
 —Coronet.

MARY EDWARDS, "anachronism," by P. R. Bennett. (Produced by Miss Hensman's company, under the auspices of the Stage Society. (Gaiety, Manchester, May 8, 1911) June 12.

Mary Edwards Miss Irene Rooke
 Lord Anne Hamilton Mr. Milton Rosner
 Nurse Miss Doris Bateman
 Serving Man Mr. Howard Rose
 Mr. Roe Mr. Cecil Brookling
 —Aldwych.

MARY MAGDALENE, The Isben Club gave for the first time in England the play by Maurice Maeterlinck, translated by Alexander Teixeira de Mattos, March 17.

The Voice Mr. Frank Tennant
 Lucius Verus Mr. Arthur Bachner
 Annulus Silanus Mr. Fred Morgan
 Anolus Mr. Basil Osborne
 Calulus Mr. Charles A. Roberts
 Lazarus Mr. Henry J. Robinson
 Joseph of Arimathea Mr. Otto Mathiesen
 Nicodemus Mr. Cecil Covelley
 Bartimeus Mr. James Lindsay
 A Hunchback Mr. Roberts
 A Healed Man Mr. Valentine Marshall
 Mary Magdalene Miss Fay Robertson
 Martha Miss Gladys Jones
 Mary Cleophas Miss Edith Edwards
 Mary Salome Miss Ruth Russell
 —Rehearsal.

MARY'S WEDDING, comedy, in one act, by Gilbert Cannan. May 6

Ann Davis Miss Mary Goulden
 Tom Mr. Herbert Lomas
 Mary Miss Irene Rooke
 Miss Arrey Miss Muriel Pratt
 Bill Airey Mr. Charles Bibby
 Villagers and others, Misses Doris Bateman and Hilda Davies, Messrs. Ernest Haines and Howard Rose, etc.

—Coronet.

MASHING A MILKMAID, duologue farce. February 12.

Prudence Peach
 Dora Dewdrop
 Selma Stobb
 Mrs. Spaukfirst
 Hon. Harold Harebrane

Mr. Wensley Russell
 —Camberwell Empire.

MASK, THE, one-act play, by Dion Clayton Calthrop. January 22.

Miss Elizabeth Greenshaw
 Miss Christine Silver
 Sir George Moreton Mr. Frank Collins
 Mr. Thomas Greenshaw Mr. King Fordham
 Mr. Henry Blake Mr. Charles Staite
 Mr. Fredk. Alloway Mr. L. E. Notcutt
 Mr. Tristram O'Connell

Mr. Herbert Waring
 —London Pavilion.

MASQUE OF FASHION, May 15. —Court.**MASTERY OF MUSIC, THE**, Parisian episode, with music arranged by G. W. Byng. October 23. —Alhambra.**MASQUE OF LOVE AND DEATH, THE**, (Produced by H. M. O'Grady and played by amateurs.) December 13.

A Prince of Fairies Mr. Geo. Dardis
 Moneen Miss Nellie Kewer
 Malun Miss Ida Lake
 Priest Miss C. E. Trevillian
 —Goldsmith's College.

MATCHBREAKER, THE, comedy, in three acts, by Christopher Sandeman. (Produced by the Oncomers' Society.) June 13.

Mrs. Holton-Carey Miss Edith Anton-Laing
 Angela Holton-Carey Miss Edith Pither
 Sir John Winton Mr. E. Bellenden Clarke
 Horace Fleeter Mr. Ralph W. Hutton
 Corinne de Pontmarsin Miss Muriel Pope
 The Rev. Basil Venables Mr. Arthur Curtis
 Viscount Dunsford Mr. Barnett Parker
 Lady Caroline Cox Miss Ethel Percival
 Chorlton Mr. T. Summers Townsend
 Hans Wolff Mr. Harris Fraser
 Mrs. Thompson Miss Lillian Mason
 —Little.

MATCHGIRL'S DREAM OF FAIRYLAND, THE, children's play, by Rev. J. Delabaille.

Unvry (Produced by amateurs.) January 9.
 —Parish Hall, Grazeley.

MATES, a collier episode, by W. W. Gibson. October 25.—Athenaeum, Glasgow.**MATRIMONIAL ERROR**, A comedy sketch, by May Shepherd. December 26.—Ruskin Manor Recreation Hall, S.E.**MAURICE HARTE**, play, in two acts, by T. C. Murray. June 20.

Mrs. O'Connor Miss Eileen O'Doherty
 Ellen Harte Miss Sara Allgood
 Maurice Harte Mr. Fred O'Donovan
 Father Mangan Mr. Sydney J. Morgan
 Michael Harte Mr. Arthur Sinclair
 Owen Harte Mr. J. A. O'Rourke
 Peter Mangan Mr. U. Wright
 —Court.

MAYOR OF MERSHAM, THE, sketch, in one scene. June 10. —Palladium.**MEDEA**, by Euripides. Presented by the New Players' Society. February 5.

—Kingsway

MEDIUM, THE, play, in one act, adapted from the French "L'Angoisse" of Mme. Devylars and Pierre Souvestre (first English production March 21, 1908, Shaftesbury), by José G. Levy. November 25.
 D'Arthez Mr. Robert Noble
 Bervil Mr. Edmund Gurney
 Elise Mlle. La Rubia
 —Palladium.

MEETING, THE, sketch, by Lucie Conway. June 2.
 —Clavier Hall, W.

MELTING POT, THE, play, by Israel Zangwill. June 5.
 —Yiddish Theatre.

MEMBER FOR SLOCUM, THE, revised version, in three acts, of the farcical comedy by George R. Sims. December 2.
 Onesimus Epps, M.P. Mr. Maitland Marler
 Bill Smith Mr. Charles V. Sandford
 Gunning Mr. Edward P. Major
 Mrs. Jeffs Miss Emily Stevens
 Madeline Miss May Dallas
 Fanny Miss Marie Clayton
 Arethusa Mrs. Bennett
 Betsy Miss Dorothy Vernon
 —Royal, Margate.

MEMBER OF TATTERSALL'S, A. First performance in the West End of the play, in four acts, by H. S. Browning. (Originally produced Royal, Brighton, October 8, 1909.) February 28. Last performance (the 47th) April 20.
 Carl Sampson Mr. Philip Cunningham
 Capt. Lord Winthrop Mr. Eustace Burnaby
 Capt. Brookes-Greville Mr. C. W. Blackall
 Bertie Monkton Mr. Max Leeds
 Foxey Mr. Frederic Monti
 Clerk of Scales Mr. Eric Bridgeman
 Assistant Clerk Mr. Stanley Kilby
 Weighing Room Attendant Mr. E. Hill
 Footman Mr. Fred W. Ring
 Barton Mr. Archie Arbuthnot
 Williams Mr. F. Holgate
 Harris Mr. J. Cherrie
 Page Master Reginald Grassdorff
 Peter Perks Mr. Rutland Barrington
 Mrs. Craven Miss Marguerite Leslie
 Lady Flashington Miss Gladys Mason
 Nancy Playfair Miss Mary O'Farrell
 Mrs. Devereux Miss Florence Stevenson
 Edith Playfair Miss Florence Pigott
 Olive Monkton Miss Anne Watson
 Maid at Ladies' Club Miss Joan Dawson
 Mary Wilmot Miss Iris Hoey
 —Whitney.

MEMORIES, one-act play, by William G. Watson. February 16.
 Sir Humphrey Beverley Mr. T. N. Moore
 Guy, his son Mr. W. G. Watson
 Lord Fulton Mr. Duncan Hart
 Buxton Mr. H. Smith
 Mary Miss Ethel Coventry
 Mrs. Quinton Miss Isabel Prewer
 Betty Miss Leah Melkor
 —Freemasons' Hall, Woolwich.

MEN MUST WORK AND WOMEN MUST WEEP, episode, in one scene, by James Hannon. January 8.
 Dr. Gaster Mr. John Lawson
 Louie Gaster Miss Viola Page
 Mr. Pemberton Mr. E. H. Herbert
 Alma Pemberton Miss Lucille Sidney
 Post Boy Mr. Seddon
 The Clerk Mr. Aynsworth Allan
 —Camberwell Empire.

MEPHISTO, Kinemacolor musical drama, by Alfred de Manby. August 31.
 —Scala.

MERCHANT OF VENICE, THE. Sir Herbert Tree's revival of Shakespeare's play. May 20.
 —His Majesty's.

MERE CHINA, comediotta, by Marie Clothilde Balfour. April 30.

He Miss Claude Nicholson
 She Miss Margot Balfour
 —Court.

MERRY ENGLAND REVIVED, pageant produced July 6.
 —Hinchinbrooke Park, Huntingdon.

MESSAGE, THE. Amateur production of a play, by Godwin Bulger. February 24.
 Sir Thomas Braxton Mr. A. J. Dearden
 Lady Braxton Miss Jean Morton
 Philip Braxton Mr. Harold Leighton
 Dora Braxton Miss Margaret Cowan
 Dr. Pryce Mr. F. J. Wilkinson
 Hon. Mrs. Pryce Miss Hudson
 Hon. Charles Medlock Mr. S. D. Morgan
 Count Alexius Orlovitch Mr. J. A. Dodd
 Petroff Petrovski Mr. Harry Astley
 Vera Mrs. Fred Wilkinson
 Gregson Mr. Egerton Payne
 —David Lewis Hostel Theatre, Liverpool.

METEMPSYCHOSIS, play, in one act, by Thomas MacDonagh. (Produced by the Theatre of Ireland.) April 18.

Earl Winton-Winton de Winton Mr. Crawford Neill
 The Stranger Mr. Robert Eaton
 Lady Winton-Winton de Winton Miss Moira Walker
 Gladys Miss Gipsy Walker
 —Hardwicke Street Hall, Dublin.

MID PLEASURES AND PALACES, drama, by C. Watson Mill. September 23.

PROLOGUE.

Roubert le Grand Mr. Strathmore Earle
 Leon de Bertaux Mr. D. Laurance Doyle
 Captain Derrick Mr. Horace A. Whitme
 El Hassan Mr. W. Palliser Acock
 Jean Mr. Francis Searle
 Leserque Mr. Fred Sutcliffe
 Rayhab Miss Myra Eyton
 Jacques Mr. George Buckley
 Lasca Mr. Harry Presoner

PLAY.

Ronalt Mr. C. Watson Mill
 Roubert le Grand Mr. Strathmore Earle
 Captain Derrick Mr. Horace A. Whitme
 Dubosque Mr. Francis Searle
 Lieut. Henri de Sirrac Mr. Richard Oliver
 Noirti Mr. D. Laurance Doyle
 Pierre Mr. Fred Sutcliffe
 Melot Mr. George Buckley
 El Hassan Mr. W. Palliser Acock
 Philippe le Grand Miss Mira Eyton
 Marie Miss Emily Lovelace
 Coira Noirt Miss Edith Gregory
 Iroma Miss Joan Ellis
 —Grand, Mansfield.

MILES DIXON, London production of the play, in two acts, by Gilbert Cannan. (Originally produced October, 1910, Gaiety, Manchester.) May 8.

Miles Dixon Mr. Milton Rosmer
 Ellen Baisbrown Miss Irene Rooke
 John Baisbrown Mr. Herbert Lomas
 Jamie Baisbrown Miss Mary Goulden
 Jan Baisbrown Mr. Frank Darch
 —Coronet.

MILESTONES, play, in three acts, by Arnold Bennett and Edward Knoblauch. March 5.

ACT ONE.—1860.

John Rhead Mr. Dennis Eadie
 Gertrude Rhead Miss Haidée Wright
 Mrs. Rhead Miss Mary Ralph
 Samuel Sibley Mr. Hubert Harben
 Rose Sibley Miss Mary Jerrold
 Ned Pym Mr. Stanley Logan
 Thompson Mr. Cassels Cobb

Milestones (continued).

ACT TWO.—1865.

John Rhead	Mr. Dennis Eadie
Gertrude Rhead	Miss Hardee Wright
Rose Rhead	Miss Mary Jennard
Emily Rhead	Miss Evelyn Wooden
Sam Sibley	Mr. Robert Hubbard
Nancy Sibley	Miss Edmée Hubbard
Lord Monkhurst	Mr. Stanley Logan
Arthur Preece	Mr. Lionel Atwill
Thompson	Mr. Cassels Cobb

ACT THREE.—1912.

Sir John Rhead	Mr. Dennis Eadie
Gertrude Rhead	Miss Hardee Wright
Lady Rhead	Miss Mary Jennard
Lady Monkhurst	Miss Evelyn Wooden
Lord Monkhurst	Mr. Owen Nares
The Hon. Muriel Pym	Miss Gladys Cooper
Nancy Sibley	Miss Edmée Hubbard
Richard Sibley	Mr. E. Reginald Malcolm
Arthur Preece	Mr. Lionel Atwill
Webster	Mr. W. Lemon Warde

—Royalty.

MILITARY GIRL, THE, amateur production of a musical farce, in two acts, book and lyrics by Charles and Muriel Scott-Gatty, music by Charles Scott-Gatty. April 16.

Sultan of Helouan ..	Mr. Walter Leveaux
Col. Abdul Bulbul Pasha ..	Mr. A. E. Cotton
Lieutenant Wahed Yussuf Pasha ..	Mr. E. P. Nicholls

Viscount Bradster ..	Mr. Trevor Adinseil
Col. Hindering ..	Sir Simeon Stuart, Bart.
Private Smart ..	Mr. Charles Scott-Gatty
Mr. Philuster	Mr. Jack Evans
Buttons	Mr. Alfred E. Abrahams
Breakem	Mr. C. E. Schuler
Timothy	Mr. Jeffrey Blake
Postman	Mr. Clifford Erskine-Bolst
Asshur	Mr. H. Lowe Uring
Habou	Mr. Geoffrey Edwards
Princess Naida	Miss Edna Stevenson
Miss Casdown ..	Miss Nannie Fitzgerald
Elsie	Mrs. Charles Scott-Gatty
Violet Vanda	Miss Kay Blake

—Savoy.

"MIND THE GATES" GIRL, THE, "Futurist Tubist Harlequinade, in eighteen acts," with a prologue by Harry Graham, arranged by Dion Clayton Calthrop, and "connected" by G. E. Jennings, assisted by Nigel Playfair. May 21 (*matinée*).

—His Majesty's.

"MIND THE PAINT" GIRL, THE, comedy, in four acts, by Arthur Wing Pinero. February 17. Last performance (the 126th) June 7.

Viscount Farncombe ..	Mr. Vernon Steel
Col. Arthur Stidulph ..	Mr. Charles Doran
Baron von Rettenmayer ..	Mr. Louis Goodrich

Captain Nicholas Jeyes ..	Mr. Allan Aynesworth
---------------------------	----------------------

Lionel Roper	Mr. Dion Boucicault
Sam de Castro	Mr. Nigel Playfair
Herbert Fulkerson	Mr. Frank Denton
Stewart Heneage	Mr. W. Cadogan
Gerald Grimwood	Mr. E. Douglas
Carlton Smythe ..	Mr. Charles E. Vernon
Douglas Glynn	Mr. A. Fitzgerald
Albert Park	Mr. C. A. W. Brown
Wilfred Tavish	Mr. Cecil Newton
Sigismund Shirley	Mr. Norman Yates
Vincent Bland	Mr. Bernard Merefield
Norris Cooling	Mr. John Treachar
Luigi	Mr. J. Woodall-Birde
Walters	Mr. E. Thirby, Mr. A. Thorn, and Mr. J. Megus
Hon. Mrs. Arthur Stidulph	Miss Ruth Mackay
Lily Parradell	Miss Mari Löhr
Jimie Birch	Miss Gwen. Brogden

The "Mind the Paint" Girl (continued).

Gabrielle Kato	Miss Nina Sevensing
Emel Monerrieff	Miss Hilda Moore
Daphne Dure	Miss Doris Macintyre
Nita Trevenna	Miss Marjorie Dore
Flo Conmity	Miss Georgina Milne
Syl. Dermott	Miss Alma Dudley
Olga Cook	Miss Gwen. Jesson
Evangeline Ventris ..	Miss Margaret King
Mrs. Tigjohn	Miss Clare Greet
Gladys	Miss Zoe Gordon
Maud	Miss Gladys Brenda

—Duke of York's.

MINERVA'S HUSBAND, comedy in three acts, by J. B. Stendale Bennett. (Produced by the Playfellows).

Conrad Hamilton	Mr. Ewart Scott
Marjorie Ferguson ..	Miss Vera Cunningham
Johanna Hamilton ..	Miss Betty Ward
Mrs. Ferguson	Miss Jane Wells
James Hamilton	Mr. Harold Scott
Honeysett	Mr. E. Douglas
Ursula Hamilton	Miss Athene Seyler
Robert Carter	Mr. Ion Swinley
Mrs. Carter	Miss Winifred Evans

—Rehearsal.

MINIMUM WAGE, THE, sketch. March 18.

Harry Trevelyan	Mr. E. C. Lilly
Joseph Strickland ..	Mr. Norman A. Overton
Jack Hewitt	Mr. Jack Whitehouse
Bill Yeats	Mr. Robert West
Tom Hardy	Mr. Franklin Miles
Margaret Trevelyan ..	Miss Tresa de Berru

—Grand, Manchester.

MIRACLE, THE, English version, by the Rev. John Maclaren and Alfred Denville. September 9. (S.P., April 26, Metropole, Gateshead.)

Capt. Feldharm	Mr. Clifford Rean
Arnold Karleim	Mr. J. H. Clyndes
Johann Karleim	Mr. Robson Riche
Bombastes	Mr. Alfred Denville
Archbishop	Mr. R. Ossulston-Riche
Jacques	Mr. John Denville
Henri	Mr. George Keene
Von Griebelan	Mr. T. R. Bannister
King Victoris	Mr. Dobson Paige
The Spielman	Mr. C. H. Carten
Strapado, the Robber ..	Mr. Philip Tremayne
Juan	Mr. G. Phillips-Broughton
Grasso	Mr. Gorge Gordon
Officer	Mr. Oliver Betts
Lucette	Miss Hilda Playfair
Madame Karleim ..	Miss Constance Eburne
The Sacristan	Miss G. Gordon
Marie, the Girl	Miss Elsie Saville
Sister St. Lewis	Miss Margaret Bradley
The Abbess	Miss Gertrude Carten
The Madonna	Miss Betty Stannard

—Hippodrome, Stoke-on-Trent.

MISERY THAT TEMPTS, THE, tragedy, in one act, by Julian King. (Produced by the Rehearsal Theatre Introducing Company.) May 11.

Huggins	Mr. Henry J. Robinson
Lodger	Mr. Fred W. Avison
Mrs. Huggins	Miss Emily Avison

—Rehearsal.

MR. WILKINSON'S WIDOW, one-act play, by Constance Clyde. November 29.

Mrs. Wilkinson	Miss Blanche Stanley
Mrs. Ross	Miss Mary Deverell
Mr. Ross	Mr. Arthur Curtis
Mirams	Mr. Fredk. Morlan
Railston	Mr. Charles Trevor Roper
Jack Wilkinson	Mr. Caton Woodville

—Lyceum.

MISSING MAID, THE. London production of the revised version of **THE FLOWER GIRL**, which was originally produced May 14, 1908, Royal, Lincoln; November 30, 1908, Grand, Croydon. Revised by George Unwin, with additional numbers by Jacques Henri and lyrics by George de Lara, and originally produced December 26, 1910, Empire, Swindon. March 16.

—Court.

MISS JULIA, one-act play, by August Strindberg, translated by Lucy Carr Shaw and Maurice Elvey. (Produced by the Adelphi Play Society.) April 28.

Christine Miss Jean Bloomfield
John Mr. Frederick Groves
Julia Miss Octavia Kenmore
—Little.

MRS. DANE'S DEFENCE. Revival of Henry Arthur Jones's comedy, in four acts. (Originally produced October 2, 1900, Wyndham's.) May 16. Last performance (the 59th), July 13.

Sir Daniel (Mr. Justice) Carteret
Sir Charles Wyndham
Lionel Carteret Mr. Charles Kenyon
Canon Bonsey Mr. Eric Lewis
Mr. Bulsom-Porter Mr. Sam Sothern
Mr. James Risby Mr. Gerald Ames
Fendick Mr. Reginald Walter
Adams Mr. Thomas Pauncefort
Wilson Mr. Arthur Hare
Mrs. Dane Miss Lena Ashwell
Mrs. Bulsom-Porter Miss Marie Illington
Janet Colquhoun Miss Athene Seyler
Lady Eastney Miss Mary Moore
—New.

MRS. WARREN'S PROFESSION. G. Bernard Shaw's play was revived by the Pioneer Players for a special performance. June 16.

—King's Hall, W.C.

MOCKERY OF MARRIAGE, THE. Edward Thane's dramatic play, condensed to one act. August 12.

Dick Kenyon Mr. Edward Thane
Larry Boyne Mr. Bertram Burleigh
Seth Pearce Mr. Jack Miller
Old Pete Mr. H. C. Morton
Ned Stanley Mr. Frank Dalton
Jed Parker Mr. Henry Lewis
Buck Johnson Mr. T. M. Martin
Bud Hooper Mr. Sydney Penfold
Alva Kenyon Miss Adah Rothwell
—Camberwell Empire.

MODEL CO-RESPONDENT, comic sketch, produced by Fred Edwards. January 22.—Holborn Empire.

MODERN CRUSADER. A. "a dramatic pamphlet," in three acts, by Florence Edgar Hobson. April 30.

The Rev. Thomas Barrington
Mr. Clifford Heatherly
Mrs. Barrington Miss Doris Digby
Dr. Thomas Lawson Mr. Barnett Parker
Lady Lawson Miss Inez Benson
Robert Blake Mr. T. N. Weguelin
Mrs. Blake Miss Mildred Surrey
Josephine Blake Miss Lillian Hay
The Hon. Maurice Oldfield
Mr. J. Woodhall Birde
Freddy Mr. Douglas Murray
Mr. Jones Mr. J. Collins
Green Mr. Telford Hughes
Mary Miss Mignon Clifford
1st Countryman Mr. Harold Meltzer
2nd Countryman Mr. Charles Staite
A Countrywoman Miss Sydney Keith
A Little Girl Miss Mignon Clifford
A Postman Mr. Charles Roberts
—King's Hall, W.C.

MODERN JUDAS. A sketch, in two scenes by Robert Buby. March 15.

Jack Craine Mr. E. C. Lilly
Geoffrey Dean Mr. T. Graham Smith
President Secret Society Mr. J. Whitehouse
Muriel Crane Miss Thea Horwich
Maid Miss De Barri
—Tivoli, Manchester.

MOLLY AND I AND THE BABY, comic drama, by John Harwood. June 17.

Enoch Harden Mr. Ed. Avinall
Molly Miss Violet Lytton
John Mr. J. D. Fox
—Royal, Blackburn.

MONK AND THE WOMAN, THE. romantic play, in four acts, by Frederick Melville. February 23. Transferred to the Prince's June 10. Last performance (the 144th) June 29.

Paul Mr. Basil Gill
Peter Mr. J. T. Macmillan
Jabez Mr. Leyton Cancellor
John Mr. Lauderdale Maitland
Father Ignatius Mr. William Lugg
Henri De Montrale Mr. Austen Milroy
Captain La Tour Mr. Edwin Griffen
Barriere Mr. Fred Elsworth
La Touche Mr. Victor Edwards
Greville Mr. Henry T. Rose
Manton Mr. Charles Walters
Captain Armande Mr. Wilmot Jackson
The King Mr. Basset Roe
Wiseman Mr. Edmund Waller
Marshall Mr. Raymond Wood
Captain of the Guard Mr. H. Field
Chambertin Mr. Richard Scott
Madame De Vigne Miss Frances Dillon
Comtesse De Salle Miss Violet Farebrother
Unknown Girl Miss Alice Belmore
Vernet Miss Gillian Scaife
Liane Miss Marie Polini
—Lyceum.

MONTE CARLO GIRL, THE. musical comedi-
etta, written and composed by Gerald
Lane. October 7.
Hon. Algy St. Ives Mr. Jack Hobbs
Duke of Ditchingham

Mr. C. Bruce Winston
Lady Margery Miss Phyllis Monkman
Toto Toupinet Miss Ethel Newman
—Victoria Palace.

MONTE CRISTO, new stage version of Dumas' novel, in eight scenes, by Rollo Balmain. December 9.

Edmond Dantes
Prisoner No. 17
Abbe Busoni Mr. Rollo Balmain
Joannes
Count of Monte Cristo
Danglars Mr. Frank Carlyle
Abbe Faria Mr. Geo. Grace
Caderousse Mr. Fred Sothern
Penelon Mr. Ed. Frere
Fernand Mr. Wm. Gourlay
Chef de Gendarmes Mr. Geo. Grant
De Villeforte Mr. Richard Carroll
Antoine Mr. A. E. Willing
Baptiste Mr. G. Luke
M. Morrel Mr. F. Fuller
Albert de Morcerf Mr. A. W. Gilbert
La Carconti Miss Nellie Lionel
Mercedes Miss Gwendoline Verschöle
—Royal, Woolwich.

MOON OF CARTHAGE, THE, comic opera, written by Hugh Higginbottom, composed by F. D. Barnes and R. Armand. (Produced by amateurs.) January 23.

Himlico Mr. C. J. Ranger
Khana, "The Moon of Carthage"
Miss E. V. Barnes
Vashimo Miss D. Stevenson
Mairon Mrs. F. T. F. Watts
Tanu Mr. A. L. Rush
Philomene Miss Duke
Brittius Mr. Neville B. Stone

The Mace of Carthage continued.

Garrick	Mr. R. L. Sevenoaks
Babous	Mr. F. T. F. Watts
Karoth	Miss Phyllis Symes
Barnes	Miss E. E. Cobham
Zaria	Miss Oliver
Sentris	Mr. G. H. Morris
Pardon	Mr. E. V. Oliver
Greta	Miss R. Baudains
A Slave	Miss Gates Warren
Chastius	Mr. Alton Stuart
Dancing Girls	Miss Tewson

—Opera House, Tunbridge Wells.

MORMON AND HIS WIVES, THE, four-act drama, by H. F. Housden. June 3.

The Rev. Dudley Wade	Mr. Oswald Cray
Joshua Beamish	Mr. W. J. Butler
Silas Mellish	Mr. William H. Burton
Thomas Maloney	Mr. Mackintosh Clyde
Jerry Ackwood	Mr. Hugh Wallace
Jasper Weirdale	Mr. Harold Stephens
Zachariah Papp	Mr. Leslie Howard
Gawkins	Mr. Leonard H. Rooke
P.C. Skinner	Mr. E. M. Browne
Osprey	Mr. Ernest A. Duval
White Hawk	Mr. Charles Fields
Mrs. Weirdale	Miss Helen Lowther
Rosie May	Miss Dorothy Dene
Juliah Beamish	

Miss Année Gratian Clydes

Silver Bell	Miss Mamie Reinder
Nellie Weirdale	Miss Rosalie Notrelie

—Junction, Manchester.

MORMON AND THE MAID, THE, play, by Ivan Patrick Gore. October 24.

Phineas Carno	Mr. Arthur L. Reade
Stephen Walmer	Mr. Geo. Serle
Jacob Wray	Mr. Will White
Hercules U. P. Gnat	Mr. Victor du Cane
Peter Briggs	Mr. A. Lenfre
Tug Quinn	Mr. Geo. Ross
Marion Walmer	Miss Greta Drury
Molly Briggs	Miss Florence Macinnes
Pauline Brail	Miss Gipsy Alexander
Dove Carton	Miss Winifred Maude

—Grand, Lancaster.

MORMON DANGER, THE, drama, in four acts, by Fred Moule. June 24.

Niek Carter	Mr. Frank Stone
Hoffenheimer von Moses	Macgregor
	Mr. Frank Stone

Patsey O'Isaacs	
Moulin Rouge .....	.....Mr. Fred Lane
Ching Ling Soo	

Alan Nestor	Mr. Gerald Kennedy
Anthony Penfold	Mr. Clifford Marle
Josiah Rackham	Mr. Hugh Carmichael
Manassen Pilgrim	Mr. H. Maxwell
Bartholomew Jupkins	Mr. Fred Moule
Verona Paulton	Miss Sybil Hare
Hesba Penfold	Miss Effie Bartlett
Sister Ruth	Miss R. Manning
Judith Rackham	Miss May Emery

—Foresters.

MORNING'S WORK, THE, sketch, by Sybil Michell. February 14.

An Amateur Authoress	Mrs. Michell
Martha	Miss Hazeldine

—Royal, Worthing.

MOTHER'S VENGEANCE, A, drama, in three acts, by W. V. Garrod. December 16.

Sir John Trevelyan	Mr. Gerton Ashard
Oscar Havillon	Mr. Edmund Kennedy
James Cartmell	Mr. William Clayton
Harry Owsnitt	Mr. Paige Lawrence
P.C. Skinner	Mr. Fred L. Conynghame
Antony Fynne	Mr. Ralph Inghiby
David Hearne	Mr. Tom McCaffrey
John Moad	Mr. Frank Darley
Effie Havillon	Miss Bertha Spofforth
Mrs. Fynne	Miss Annie Rogers
Dolly Draper	Miss Nan Appleton
Phyllis Trevelyan	Miss Marguerite Cellier

Royal, Leigh.

MOTIVE, THE, drama, in three acts, by Phoebe Ansle. June 6.

John Harding	Mr. Clarence Derwent
Philip Stuart	Mr. Arnold Pilbeam
Basil Stuart	Mr. H. R. Barton
Sir Peyton Carstairs	Mr. Robertson Hare
Mrs. Russell	Miss Alice Howe
Daphne Russell	Miss Beryl Jackson
Mildred Howard	Miss Mignon O'Doherty
Eileen Carstairs	Miss Amy Lillian
Agnes (a maid)	Miss Florence Wright

—Rehearsal.

MOTOR BANDITS, THE, dramatic episode, in four scenes, by Harry Boden. September 2.

Dick Marsden	Mr. Roland Metford
Edna	Miss Ruby Rossini
Col. Hetherington	Mr. Tom Deane
Lady Lucas	Miss Elsie French
Reuben Larch	Mr. Fred Norman
Sam	Mr. Phil Phillips

—Palace, Glasgow.

MUCH ADO ABOUT NOTHING. Revived by Miss Bateman (Mrs. Crowe) for a special *matinée*. February 19.

—Court.

MUDDLE ANNIE. London production (by the Play Actors) of a one-act play, by Harold Chapin. May 19.

Albert Broad	Mr. Cyril Griffiths
George Rose	Mr. S. Musgrove
Mrs. Wright	Miss Galton
Annie	Miss Lorna Lawrence
Mabel	Miss Gladys Mason
Ell	Miss Gwladys Morris
Jenny	Miss Caiyso Valetta

—Court.

MULTONOMAH; OR, THE WHITE SPIRIT, preliminary performance of a legendary Indian play, in four acts, adapted by Walter Adriopole and John H. Bell, jun., Oregon, U.S.A., and arranged by T. C. McQuire. October 10.

—Queen's, Netherfield, Nottingham.

MUSICAL DUKE, THE, one-act musical play, by Maurice Froyez and J. C. de Chassaigne, with lyrics by A. Grey-Venne. June 10.

—Palladium.

MUVVER, LIZA, AND THE MOKE, East End episode, in one scene, by Sir Joseph Lyons. July 29.

Josh Bilings	Mr. Fred Lake
Spider	Mr. Arthur Gibbons
Mr. Nash	Mr. Wm. Brandon
Mrs. Billings	Miss Florence Nelson
Liza	Miss Rose Martin
The Moke	Himself

—Holborn Empire.

MYRTLE MAIDEN, THE; OR, THE GIRL OF GRANADA, comic opera, by W. H. O'Reilly and Edward Jakobowski. July 13.

—Ladbroke Hall.

MYSTERY OF EPIPHANY, THE, play, by B. C. Boulter. February 9.

—St. Silas Hall, Kentish Town.

N—G—!! "surprise" sketch, by Leo Stormont. February 19.

Will Barker	
Prince Pelitoff	Mr. Leo Stormont
Sylvia Sweete	Miss Olivia Lorell
Juliette	Miss Violet Blyth Pratt
The Stage Manager	Mr. Claud Bigwood
The Author	Mr. Henry S. Dacre

—Oxford.

NAMELESS. First London production of the romantic drama, in four acts, by Millar Anderson. (Originally produced November, 1909, Abertillery.) February 5.

Dick Fenton	Mr. Sam Ford
Isaac Goldstein	Mr. John Sanger
Jacques Renée	Mr. Millar Anderson

Nameless (continued).

Bill the Bruiser Mr. J. Melan
Hon. Reggie McNut Mr. Percy Vere
Inspector Wilson Mr. Cecil Bain
Meg Miss Mary Ethel Thorburn
Jeanne Calthorpe Miss R. Tharey
Margot Lestrangle, Miss Mabel Mannerling
Lizette Miss Rosa Thornbury
Molly Miss May Shields
—Royal, Stratford.

NANCE ARDEN, a dramatic fragment, by Cecil Raleigh. (Played at the Euston Theatre of Varieties, on Monday, July 29.)
Nance Arden Miss Lucy Sibber
Rose Armytage Miss Kitty Lofting
Wilfrid Armytage, Mr. P. Gedge Twyman
Dot Little Miriam Stuart
John Brent Mr. Adnam Sprange
Another Warder Mr. John Lane

NATION IN ARMS, A, play, in four acts, by B. S. Townroe. (September 20, 1909, Court, Warrington.) July 25.
Jack Graham Mr. C. Leveson Lane
Betty Burley Miss Jean Bloomfield
Marjory Hall Miss Beatrice Ainley
Kit Fisher Mr. Alan Stevenson
Jacob Burley Mr. Cecil Burt
Jim Bruce Mr. Perceval Clarke
Major Viner Mr. F. M. Conroy
Sergeant Pinto Mr. William Abingdon
Sergeant Babbs Mr. Cecil Armstrong
Baxter Mr. Sydney Linnit
Orderly Mr. C. Drew
Jessie Fisher Miss Flora Campbell-Patterson
—Savoy.

NE'ER-DO-WHEEL, THE, musical play by Paul Pym. (Produced by amateurs.) April 15.
—Town Hall, Maidenhead.

NELLIE LAMBERT. The Pioneer Players presented a play, in three acts, by J. Sackville Martin. May 5.
Mr. Potter Mr. Edgar B. Payne
Mr. Gibson Mr. Douglas Murray
Tom Potter Mr. Clayton Greene
Servant Miss Lilla Nodon
Rev. Ernest Farrell Mr. Fred Hill
Nellie Lambert Miss Mona Harrison
Mrs. Lambert Miss Lydia Rachel
A Female Miss Elaine Sloddall
A Detective Mr. Patric Curwen
A Policeman Mr. Charles Staite
—King's Hall, W.C.

NEW GUN, THE, patriotic episode, by Rosemary Rees. December 23.—Camberwell Empire.

NEW REGIME, THE. First music-hall presentation of the one-act play, by Charles H. Brookfield. (Originally produced June 25, 1903, Prince of Wales's.)—Tivoli.

NEW DETECTIVE, THE, a comedy spasm, by Arthur White. (Produced for the first time on any stage at the Tivoli, Manchester, on Monday, November 4.)
Sam Snappen Mr. Arthur White

His Clients { Mr. Egbert Carter
Mr. Ernie Bee
Miss Eva Conway
Miss Frances Lyric

NEW SIN, THE, play, in three acts, by B. Macdonald Hastings. February 20. Went into the evening bill at the Criterion, May 6. Last performance (the 39th) June 8.
Hilary Cutts Mr. Arthur Wontner
Maximilian Cutts Mr. O. P. Heggie
Jim Benziger Mr. Malcolm Cherry
Will Grain, M.P. Mr. Guy Rathbone
David Llewellyn Davids, Mr. A. G. Poulton
Stuart Campbell Mr. H. Lane Bayliff
Peel Mr. Arthur Bowyer
—Royalty.

NEXT RELIGION, THE, play, in three acts, by Israel Zangwill. (Produced by the New Players.) April 18.

Rev. Stephen Trame, Mr. J. Fisher White
Sir Thomas McFadden Mr. Herbert Bunston
Hal McFadden Mr. Frederick Lloyd
Bishop of the Soudan .. Mr. Bassett Rae
Squire Rowley Mr. William Farren
Silas Burr Mr. Horace Hodges
Eli Oakshott Mr. Frederick Groves
Andrews Mr. James Gelderd
Wilfred Trame (acts one and two)

Miss Dorothy Turner
Wilfred Trame (act three) Mr. Basil Hallam
Old Gaffer Mr. Lancelot Lowder
Claribel Malling .. Mrs. Theodore Wright
Joanna Burr Miss Blanche Stanley
Sophia Miss Muriel Carmel
Mary Trame Miss Adeline Bourne
—London Pavilion.

NICELY, THANKS! a Pierrot entertainment. December 26.—Strand

NIGHT IN SOCIETY, A; OR, BOBBIE BAXTER'S TRIP TO LONDON. Provisional performance of a sketch, by Arthur Jefferson. August 8.
Sir Reginald Anstruther

Mr. T. R. Lockwood
The Hon. Bertie Tyloff .. Mr. C. O'Connor
James Mr. R. Brown
Miss Diana De Luxe, Miss E. Desborough
Miss Cynthia Darling .. Miss C. Fairley
Phyllis Miss Georgie de Lara
Harry Brown Mr. Clifford Reap
Bobbie Baxter Mr. Arthur Jefferson
Mrs. Baxter Miss Nellie Statham
—Metropole, Glasgow.

NINA'S DREAM, fairy story, by J. Haines, jun. April 1.—Gaiety, Manchester.

98.9, three-act comedy, by C. B. Fernald. February 27. Last performance (the 43rd) April 3.

Mrs. Anne Delphy .. Miss Marie Illington
Mr. Napoleon Delphy Mr. A. Vane-Tempest
Spink Miss Elizabeth Rosslyn
Miss Grace Challismore .. Miss Mabel Love
Mr. Stanley Miles .. Mr. Robert Loraine
Sir James Cavanagh Mr. Chas. Cartwright
Noccioli Signor A. Cucchiara
—Criterion.

NOBLE SACRIFICE, A, melodrama, by H. Brinsley Hill and J. H. Darnley. April 8.
John Ware Mr. J. H. Darnley
Earl Standish Mr. Douglas H. Watson
Philip Densmore .. Mr. Frank Eaglesfield
Michael Scholtz .. Mr. T. Handley Parker
Pierre Mr. George Scully
P.C. Baxter Mr. A. W. Harvey
Fleming Mr. W. Denver
Timothy Podmore .. Mr. W. S. Stevenson
Mary Ware Miss Kate Sullivan
Dorothy Miss Grace Stafford
Anna Scholtz Miss Marguerite Trevesner
Alphonsine Miss Pauline Walker
Mrs. E. Bronson .. Miss Evelyn Robson
—Royal, Darlington.

NOVICE, THE, play, in one act, adapted from the French by Raymond Needham. March 10.

Duke de Montailon Mr. W. Anning
Marquise de Montailon Mlle. Juliette Mylo
Mimi Duchene Miss Esme Lee
—Clavier Hall, W.

NUIT DE NOËL SOUS LA TERREUR, UNE, one-act play, by Henri Cain and Maurice Bernhardt. October 21.

La Vivandière Mme. Sarah Bernhardt
Le Comte M. Lou Tellegen
La Balafre M. Deneubourg
Malek M. Terestri
Le Commandant M. Favieres
La Comtesse Mme. Seylor
Yvette Mme. Boulanger
—London Coliseum.

No. 1 GERRARD; OR, SELFPRIDGE OUT-
DONE, sketch by Fred Marshall. (April
15, Empire, Birmingham.) June 17.
—Surrey.

OAK SETTLE, THE, comedy, in one act, by
Harold Brighouse. January 16.
—Repertory, Liverpool.

OBJECT LESSON, AN, play, in one act, by
Frederic Sargent. (Subsequently played
as a music-hall sketch, June 17, Pavilion,
Glasgow; July 15, Victoria Palace.)
March 19.

Mark Graftham .. Mr. Jerrold Robertshaw
Mary Graftham .. Miss Vera Colburn
Noel Frohisher .. Mr. Owen Nares
—Haymarket.

OCEAN MAID, AN, operetta, in one scene,
written and composed by George Sheldon.
September 2.

Capt. Alan Vane, R.N. Mr. Sam Lockridge
Cabel True .. Mr. H. A. Mather
Miss Carr Meite .. Miss Flo Barnes
Betty .. Miss Mabel Ross
—Surrey.

ODD MAN OUT, THE, comedy, in three acts,
by Harold Brighouse. April 16.

Daniel Weir .. Mr. Dennis Eadie
Jonas Enderby .. Mr. Hubert Harben
Laurence Enderby .. Mr. Stanley Logan
Dick Carrington .. Mr. Malcolm Cherry
Butler .. Mr. Arthur Bowyer
Constance Enderby .. Miss Helen Haye
Barbara Weir .. Miss Gladys Cooper
Dolores .. Miss Marcelle Chevalier
—Royalty.

ODD WOMAN, THE, one-act play, by Charles
Eddy. (April 29, Pavilion, Glasgow.) May 6.

Sir John Duggan Mr. H. Lawrence Leyton
Lizzie Dawson .. Miss Vera Beringer
Madge .. Miss Lilian Braitwaite
—Shepherd's Bush Empire.

ŒDIPUS REX, Mr. Martin Harvey presented
Max Reinhardt's production of Sophocles's
tragedy, "Œdipus Tyrannus," translated
by Gilbert Murray, adapted by W. L.
Courtney. January 15.

Œdipus .. Mr. Martin Harvey
Jocasta .. Miss Lillah McCarthy
Creon .. Mr. Louis Calvert
Tiresias .. Mr. H. A. Saintsbury
An old Servant of Laius ..

Mr. Philip Hewland

A Messenger from Corinth

Mr. Herbert Dansey

A Messenger from the Palace

Mr. Franklin Dyall

A Priest .. Mr. Ernest Stidwell

Leader of the Chorus Mr. Hubert Carter

1st Elder .. Mr. Edward Combermere

2nd Elder .. Mr. Joseph Rorke

1st Attendant on Jocasta

Miss Brenda Gibson

2nd Attendant on Jocasta

Miss Florence Hunt

—Covent Garden.

OFFICER 666, melodramatic farce, in three
acts by Augustin MacHugh. October 30.

Bateado .. Mr. Albert Roccadi

Officer Phelan 666 .. Mr. Dan'l Moyles

Whitney Barnes .. Mr. Sam Sothorn

Travers Gladwin .. Mr. Wallace Eddinger

Helen Burton .. Miss Viva Birkett

Sadie Small .. Miss Enid Leslie

Mrs. Burton .. Miss Helen Fellers

Alfred Wilson .. Mr. John Milburn

Watkins .. Mr. Arthur Cullin

Police Captain Stone .. Mr. Harry Parker

Detective Kearney Mr. George Stephenson

Ryan .. Mr. Fred Forrest

Policemen .. Mr. W. F. Maltby

Mr. Charles Bishop

Mr. Eric Ellesmere

—Globe.

OFF THE MAP, one-act play, by Barton
White. September 30.

Mark Harriek .. Mr. Kaye Brudell

Joan Harriek .. Miss Beatrix Wynn

Aunt Clara .. Miss Margaret Marshall

—New, Windsor.

OH! MOLLY, operetta, in one act, written
by Ernest C. Rolls and Sissie Levey, with
music by Max Darewski. September 2.

Molly Mite .. Miss Marjorie Maxwell

Mrs. Mite .. Miss Maud Shelton

Jessie Cood .. Miss Mary Allen

Phyllis Shood .. Miss Elsa Flack

Alice May .. Miss Olive Shane

Nellie Wood .. Miss May Poole

Rosie Dohnt .. Miss Margot Kelly

Helen Dida .. Miss Florence Byrne

Reggie Will .. Mr. Gerald Williams

Jimmy Cann .. Mr. Nelson Keys

—London Pavilion and Empress.

OH, SMILEY! Stageright production of a
comedy, in three acts, by Dr. Charles
Hermann Leibbrand, music by Harold
Bayley, and additional numbers by Theo.
Wenor. May 24. —Princes.

OH! WHAT A SURPRISE, one-act farcical
comedy, by "Philipa" (produced by the
Black Cat Club). April 23.

Jack Armstrong .. Mr. Reginald Master

Dick Armstrong .. Mr. Harold Snell

Kate Seaton .. Miss Ida Wynn Westcott

Mabel Wyatt .. Miss Elsie Mildred

—Clavier Hall, W.

OLD JAN, Dutch sketch, by Gertrude Robins.
March 18.

Old Jan .. Mr. J. Henry Twyford

Katrina .. Miss Emily Patterson

Neltje .. Miss O'Neill

Little Jan .. Miss Eva Turnour

—Gaiety, Manchester.

OLIVE BRANCH, THE, Preliminary perform-
ance of a play adapted by Frederick Fenn
from "Les Petites," by Lucien Nepoty.
October 3. —Strand.

OLIVER TWIST, Revival of Comyns Carr's
dramatisation of Dickens's work. June 11.
Last performance (the 31st) July 6.

Fagin .. Sir Herbert Tree

Bill Sikes .. Mr. Lyn Harding

The Artful Dodger .. Mr. Frank Stanmore

Charlie Bates .. Mr. E. Ion Swinley

Tom Chitling .. Mr. Stanley Bell

Barney .. Mr. Ross Shore

Mr. Brownlow .. Mr. Henry Morrell

Mr. Grimwig .. Mr. A. E. George

Monks .. Mr. Philip Merivale

Harry Maylie .. Mr. Basil Gill

Dr. Sime .. Mr. Clifford Heatherley

Mr. Bumble .. Mr. Hubert Carter

Giles .. Mr. George Dayton

Brittles .. Mr. Sydney Gouldie

Taylor .. Mr. Arthur Smithson

Warder .. Mr. George French

Servant .. Mr. Peter Ueber

Oliver Twist .. Mr. Alfred Willmore

Nancey .. Miss Constance Collier

Retsev .. Miss Grace Croft

Mrs. Maylie .. Miss Alma Murray

Rose Maylie .. Miss Laura Cowie

Mrs. Bodwin .. Miss Clare Cragg

Mrs. Bumble .. Miss Stella St. Andrie

Maid .. Miss Ethelwyn Arthur-Jones

—His Majesty's.

OLIVER TWIST, version, in four acts, of
Charles Dickens's novel. November 25.

Oliver Twist .. Miss Mary Glynn

Mr. Brownlow .. Mr. C. F. Collings

Mr. Grimwig .. Mr. Edward Thane

Mr. Sowerberry .. Mr. Cyril Griffiths

Mr. Bumble .. Mr. Percy Baverstock

Monks .. Mr. Fred Morgan

Oliver Twist (continued).

Noah Claypole Mr. Lawrence Phillips
 Giles Mr. George Dayton
 Bubbles Mr. H. Smith
 Harry Maylie Mr. C. W. Standing
 Bill Sikes Mr. Henry Lonsdale
 Toby Crackit Mr. Henry G. Wright
 Fagin Mr. Albert Ward
 The Artful Dodger Mr. Herbert Williams
 Charley Bates Mr. Hal Charlton
 Turpin Mr. George Astor
 Susan Miss Evelyn Hope
 Rose Maylie Miss Ethel Bracewell
 Nancy Miss Lillian Halliwell
 Mrs. Corney, afterwards Mrs. Bumble
 Miss Blanche Stanley
 —Lyceum.

ONE AFTERNOON, one-act comedy, by Ewart Mackinnon. December 16.

Mary Pallant Miss Iris Hawkins
 Richard Armitage Mr. Hugh Robinson
 Gage Mr. Harry King
 —Pier, Eastbourne.

OPEN QUESTION, THE, dramatic episode, by F. B. Wyngate. December 7.

Sir Arthur Vachell Mr. Norman V. Norman
 Dr. Angus Macalister Mr. H. McKee
 Mrs. Rivers Miss Beatrice Wilson
 —Oxford.

ONE LIFE, ONE LOVE, drama, in four acts, by H. F. Housden. (S.P. April 13. Grand. Halifax.) August 5.

Richard Medway Mr. Claude Graveley
 The Rev. Willie Winchester
 Mr. Geo. Byrne
 Hubert Manners Mr. Fred H. Constable
 Victor Vaughan Mr. Gerald Lea
 Chas. Martin Mr. Hamilton Warden
 Murdock Mr. Pat Erson
 Candles Mr. Edward Pearce
 Mr. Partridge Mr. Arthur Martin
 Mr. Hennicker Mr. Dan Brenen
 Martin Sieger Mr. Fred Lawrence
 Biles Mr. John Bush
 Rev. Nobel Pryce Mr. Harry Neville
 Walker Mr. Edwin Thomas
 Hall Mr. Wilson Williams
 Mrs. Medway Miss Ivy Chandos
 Maisie Medway Miss Grace Heath
 Stella Delaney Miss Amy McNeill
 Elsie Dale Miss Ethel Kay
 —Queen's Farnworth.

ON THE BEACH, farce, in one act, by Sir Francis Burnand. January 8.

Herbert Swift Mr. Lawrence Brough
 Dolly Swift Miss Olga Esme
 Joseph Latimer Mr. Alfred Hemming
 Matilda Latimer Miss Helen Langton
 Count von Hoffnitz Mr. Charles Groves
 Conky Parker Mr. Jay Ellis
 —Hippodrome, Leeds.

OPEN DOOR, THE, play in four acts, by Arthur Shirley and Ben Landeck. October 2. Last performance (the 61st) November 23.

Raphael Mr. C. W. Standing
 Colonel Stepaniutch Mr. C. F. Collings
 Tarask Kravosky Mr. Herbert Williams
 Superintendent of Police
 Mr. Harry Newman
 Osip Mr. C. Morgan Rickards
 Rabbi Simeon Mr. Edward Thane
 Jankel Mr. Lawrence Phillips
 Fifi Dupont Miss Evelyn Hope
 Carmen Gelaune Miss Cissie Norris
 Vi Darville Miss Lillian Dacroy
 Hortense Rigodou Miss Gladys Vivian
 Joseph Mr. Fred Elsworthy
 Anna Feodorovna Miss Blanche Stanley
 Judah Abramoff Mr. Fred Morgan

The Open Door (continued).

Baron Gavril Petroff .. Mr. Albert Ward
 Kwas Mr. Henry Lonsdale
 Gourki Mr. Fred Powell
 Peter Mr. Percy Baverstock
 Paul Mr. Cyril Griffiths
 Feodor Shtabel Mr. Harry G. Wright
 Major Zarvod Mr. H. Smith
 Lieut. Pavolda Mr. Alfred Everitt
 Capt. Kara Mr. Harold Gaze
 Capt. Vladimir Mr. Hugh Selwyn
 Ivan Vinikoff Mr. Will T. Riley
 Zerah Miss Lillian Halliwell
 Miriam Miss Ethel Bracewell
 Hemo Mr. Halliwell Hobbes
 —Lyceum.

OPFERLAM, DAS (THE VOTIVE LAMB). The "Deutsches Volkstheater West Londons" produced a farcical comedy, in three acts, by Oskar Walther and Leo Stein. (Originally produced August 21, 1897, Apollo Theater, Nürnberg.) March 3.

Bodo von Prochnow Herr Ernst Kuehl
 Constantia von Prochnow

Frau Olga Sylge

Adelheid von Prochnow

Fräulein Hedda Kostner

Hans von Prochnow

Herr Alfred Golttermann

Erich von Werden Herr Paul Nathell

Lehmann Herr Richard Mueller

Hildegard Lehmann

Fräulein Hedwig Rohmann

Fräulein von Ingelfingen

Fräulein Olga Romberg

Von Schmettwitz Herr Walter Rath

Prof. Otto von Griebenow .. Herr Max Sylge

Lucie von Griebenow

Fräulein Käthe v. Berg

Wanda Bilinski Frau Alix Grein

Franz Herr Karl Rohn

OREGON EXPRESS, THE, dramatic sketch, by R. A. Brandon. June 7.

—Marlborough.

ORESTES, The Drama Society produced, for the first time in England, a tragedy, in two acts, by Richard Le Gallienne. May 6.

Agamemnon Mr. William Fazan

Clytemnestra Miss Edyth Olive

Orestes Mr. Rathmell Wilson

Electra Miss Eve Balfour

Cassandra Miss Beatrice Irwin

Aegisthus Mr. Geoffrey Douglas

Pylades Mr. Ernest James

Callirhoe Miss Rita Sponti

Talthybios Mr. Henry Austin

Euryates Mr. Ernest James

A Watchman Mr. Alexander Irth

—Boulevard, W.

OTHELLO, Sir Herbert Tree presented, in four acts, Shakespeare's tragedy. April 9.

Last performance (the 43rd) May 25.

Duke of Venice Mr. Henry Morrell

Brabantio Mr. A. E. George

Gratiano Mr. A. R. Dight

Iodovico Mr. Ross Shore

Othello Herbert Tree

Cassio Mr. Philip Merivale

Iago Mr. Laurence Irving

Roderigo Mr. Ernest Thesiger

Montano Mr. Hubert Carter

A Senator Mr. E. Ion Swinley

A Herald Mr. Anthony Warde

Desdemona Miss Phyllis Neilson-Terry

Emilia Miss Alice Crawford

Bianca Miss Laura Cowie

—His Majesty's.

OTHER PEOPLE'S MONEY, farcical sketch. July 15.

—Holborn Empire.

OUR TWINS, "comedy biologists," by J. Halford Ross. November 4.

Kitty Miss Rayden Dallas
 Georgie Mr. Mark Henry
 —Camberwell Empire.

OUT OF DEEP SHADOWS, sketch in one act, by (Miss) S. R. Day. Oct. 7.

Dan Cronin Mr. Harding
 His Wife Miss Nellie Gifford
 Maureen Miss Helen Maloney
 Michael Macansey Mr. Charles Power
 Shaun Leary Mr. Shaun Connolly
 —Kelly's, Liverpool.

OUT OF THE FOG, playlet by Edmund Goulding and Gilbert Brown. Oct. 21.

—Camberwell Palace.

OUT WEST, play, in one act, by Sir Joseph Lyons. February 19.

Engish Dick Mr. Norman Trevor
 Inez Miss Edyth Latimer
 Pedro Mr. Robert Munster
 Jimmy Brook Mr. Charles Harley
 Josy Miss Grace Armitage Noble
 Grizzly Mr. Cecil Morton York
 The Chow Mr. James Hearn
 —Palace.

OVERRULED, demonstration, in one act, by G. Bernard Shaw. October 14. Last performance (the 27th) November 5.

Gregory Lunn Mr. Claude King
 Sibthorpe Juno Mr. A. Vane Tempest
 Mrs. Juno Miss Miriam Lewes
 Mrs. Luna Miss Geraldine Oliffe
 —Duke of York's.

OVER THE HILLS, comedy, in one act, by John Palmer. November 10.

Robert Wilde Mr. Edmund Gwenn
 Helen Wilde Miss Hilda Trevelyan
 Martin Durrant Mr. T. N. Weguelin
 —His Majesty's.

PADDED C(S)ELL, A, absurdity, by Victor Stanley. September 23.

Tom Reefer Mr. W. T. Elsworthy
 Joe Blake Mr. Victor Stanley
 Nellie Graham Miss Ena Douglas
 —Her Majesty's, Carlisle.

PAGEANT OF THE CHILD, A. January 11.

—Assembly Rooms, Bath on.

PAGLIACCI, Leoncavallo's opera, in two acts, played for the first time on the variety stage (conducted by the composer). (Original English production at Covent Garden, May 19, 1893.) February 26.

—London Hippodrome.

PAID IN HIS OWN COIN, one-act play, by Grenville Fulton. November 21.

Isaac Mosenstein Mr. Arthur Hare
 Rebecca Mr. Lloyd Desmond
 Reuben Stern Mr. C. H. Byrne
 Leah Cohen Miss Rachel Ricardo
 A Detective Mr. Leslie Parker
 —Rehearsal.

PAINTER AND THE MILLIONAIRE, THE, modern Morality Play, in two acts, by H. M. Paull. (Produced by the Play Actors.) January 21.

Painter Mr. Henry Le Grand
 Pleasure Miss Vita Spencer
 Poverty Mr. Hugh Tabberer
 Cressus Mr. Fewlass Llewellyn
 Fame Miss May Saker
 Luck Miss Judith Kyrie
 Conscience Mr. William Stack
 Death Mr. H. Lawrence Leyton
 Waiter Mr. Jackson Wilcox
 Art Miss Margaret Damer
 Model Miss Rosemary Rees
 The Prologue spoken by the Acting-Manager.

The Painter and the Millionaire (continued).

Visitors to the Gardens: Misses Inez Bensusan, Millicent Metcalfe, Queenie Powell, Ruth Parrott, Mabel Saunders, Eily Wilson, Ada Hatchwell, Edith Pither, Amy O'Donohoe, Gladys Townsend; Messrs. Herbert Bunston, C. F. Collings, Reginald Rivington, R. Hutton, J. Roach, S. Kelly, P. Dennis.
 —Court.

PAM AND BILLY children's play, dramatised from a book by Brenda Gilvin by Maude Parr and Monica Cosens, the music composed and selected by Maude Parr. (Produced by amateurs.) January 30.

MORTALS.

Billy Miss Gwen Robertson
 The Great Man .. Mr. Herbert Strudwick
 Big Bluff Master Brian Amsden
 Alf Master Holland Johnson
 Tim Master Gordon Tickle
 The Princess Miss Clare Cosens
 Sue Miss Helen Vesey-Brown
 Pam Miss Mary Livingstone

IMMORTALS.

Fairy in the Violin Miss Stella Monk
 Rhythm Miss Winnie Sollas
 Melody Miss Sylvia Wilton-Ainsley
 Crochety Crochet Master Tickle
 Quavery Quaver .. Master Howard Daniels
 Andante Miss Mona Phillips
 Allegretto Miss Llewyn Paget
 Pizzicato Miss Nora Monk
 No Ear Master B. Amsden
 Sharp Note Master Clifford Daniels
 Flat Note Master Gordon Amsden
 Tuneless Master Roger Johnson
 A Miss Molly Clayton
 B Miss Marjorie Holmes
 C Master H. Johnson
 D Master Ronald Monk
 E Miss Phyllis Audrey
 G Miss Gwen Amsden
 D Master Desmond Felton
 F Miss Maisie Greenfield
 Voice Master Denzil Hersee
 —Anerley Town Hall.

PANTALOON, revival of J. M. Barrie's play, in one act. (Originally produced at the Duke of York's, April 5, 1905. Again revived London Coliseum November 18.) February 19.

Pantaloon Mr. Albert Chevalier
 Clown Mr. Harry Brett
 Harlequin Mr. Julian Cross
 Columbine Miss Mabel Garden
 Baby Clown Little Dorrit
 —Savoy.

PARK-KEEPER, THE, farce, in one act, by Montague Turner. (June 3, Royal, Chesterfield.) July 8.

—Edmonton Empire.

PASSERELLE, LA, presentation by Les Parisiens of Mme. Grésac and Mme. de Croisset's play. July 22.

—Clavier Hall.

PASSING OF ALCESTE, THE, terpsichorean tragedy, by K. Malpass Grandage. October 11.

The Young King Master Charles Thomas
 The King's Tutor Mr. Ivan Firth
 Alceste Miss Annie Edelsten
 —Clavier Hall, W.

PASSING OF CLAUDE, THE, one-act play, by Mary Stafford Smith. (September 2, Grand, Leeds.) October 7.

John Wood Mr. Arthur Grenville
 Mrs. Wood Miss Mabel Younge
 George Mr. Edward Compton Coutts
 —Borough.

PASSING OF THE BAILIFF, THE, folk play, by the Rev. Neville Lovett. November 9.
—Church House, Farnham.

PASSION ET L'ASSOMPTION DU DIVIN PIERROT, LE, morality play, by Emile Lerou. November 29.
—Playhouse.

PATCHING IT UP, comedy sketch, in one scene, by Wal Pink, incidental music by J. S. Baker. August 5.

The Rector Mr. Kenneth Altamont
Marjorie Miss Eva Price
Samuel Sindle Mr. George Denham
Mrs. Porgy Miss Leonora Castelli
Peter Porgy Mr. Joe Elvin
—Palladium.

PATHFINDERS; OR, BUILDERS OF EMPIRE, melodrama, in three acts, by Gertrude Page. August 5.

Bobbie Glynn Miss Florence Hale Daviss
Twilight Mr. Frank Beresford
Betty Glynn Miss Susie Claughton
Kenneth Glynn Mr. Arthur Hambling
Toby Fitz-Gerald Mr. Eric Bass
Bay Glynn Mr. Geoffrey Ray
Harry Blake Mr. J. M. O. Twiss
Johannes Van Tyl Mr. Leslie Hamilton
Sir James Fortescue Mr. Geoffrey Harding
Kitt Langley Mr. Ernest Plumpton
Willy Hope Mr. Deane Cliffe
Sergeant Johnson Mr. Frederick Valder
Lavinia Courtney Miss Denise Dene
Bye-and-Bye Master Douglas Lowe
Dr. Philip Stanhope Mr. Deane Cliffe
—Miners', Ashington.

PATRIOTS, play, in three acts, by Lennox Robinson (April 11. Abbey, Dublin.) June 10.

Peter O'Mahoney .. Mr. Sydney J. Morgan
Ann Nugent Miss Sara Allgood
Rose Nugent Miss Kathleen Drago
Mrs. Sullivan Miss Eileen O'Doherty
Bob Mr. Arthur Sinclair
Harry Mr. J. A. O'Rourke
Willie Sullivan .. Mr. H. E. Hutchinson
James Nugent Mr. Fred O'Donovan
Father Kearney Mr. J. M. Kerrigan
Dan Sullivan Mr. U. Wright
Jim Powell Mr. J. M. Kerrigan
Two Young Men
Messrs. U. Wright and Michael Conniffe
—Court.

PEARLS, a comedietta, by Stanley Houghton. (January 6, 1913, London Coliseum.) December 20.

Richard Mr. Arthur Bouchier
Hester Miss Violet Vanbrugh
Gill Mr. William Burchill
Roberts Mr. Clifford Heatherley
—Pavilion, Glasgow.

PEBBLES ON THE BEACH, musical farce, in one scene, by Seymour Hicks, music by H. E. Haines. December 16.

Mr. Robinson Mr. Seymour Hicks
Miss Brown Miss Ellaline Terriss
Mr. Jones Mr. J. C. Buckstone
Our Ancestor Mr. Edward Sillward
—London Coliseum.

PEDESTAL, THE, new one-act play, by Olive Lethbridge and Philip Essery. September 27.

Kelog Mr. H. F. Maltby
Stephen Mayland Mr. Philip Es-ciy
Kitty Van Courtland Miss Olive Lethbridge
Mamie Miss Ella Kitson
—St. Leonards Pier, Hastings.

PENNY BUNCH, A, kerbstone episode by A. Neil Lyons and Henry Seton. October 31. See also **THREE COMMON PEOPLE**, under which title A PENNY BUNCH was first produced.

Sarah Moon Miss Lillian Mason
Poppy Dyke Miss Esme Hubbard
Professor Alf. Beeny. Mr. Eliot Makeham
—Vaudeville.

PENNY DREADFUL, THE, comedy sketch. December 16.—Empress.

PEOPLE'S KING, THE, play in five scenes, by George Gray. November 25.
King Victor Brydonia Mr. D. Munro
Crown Prince Christian } Mr. George Gray.
Leo Lerois.
Bertram Lasquelle Mr. Booth Conway
Louis Gergue Mr. Tracy Barrow
Johanne Brunelle Mr. Albert Bernard
Karl Morale Mr. T. Lawson
Patio Rougehomme Mr. F. Dark
Paul Servia Mr. J. G. McMahon
Henri Matalesta Mr. A. Desmond
Tomasso Manini Mr. J. Tweedie
Tristan Mr. V. Gurney
Pasquare Mr. R. Sydney
Polaire Mr. Charles Russell
Michael Master Martin Rose
Princess Dagmar

Miss Yvonne Q. Orchardson
Wanda Miss Louise Hampton
—Chelsea Palace.

PERCY, THE ALTRUIST, comedy, by Claude Ponsonby. December 12.

Christopher Williams. Mr. George A. Vesey
Gerald, his Son .. Mr. Herbert H. Herbert
George Carton Mr. Brendan Stewart
Elizabeth Miss Ruby Bower
Helen Carton Miss Janet Barrow
Gladys Williams Miss Joan Barrow
Dr. Manton Mr. Harold Noel
Perkins Mr. Robert Percy
Captain Collitt Mr. Eustace Ponsonby
Percy Barclay Mr. Frank Powell
An Old Gentleman Mr. P. H. Nesbitt
A Cyclist Mr. Rowe
A Sailor Mr. G. G. P. Goldney
Lady Tourist Mlle. Marie Le Guicheun
Cockney Tourist .. Miss Marjory Ponting
A Child Miss Gwennie Loftis
—County, Bedford.

PERFECT WIDOW, THE, three-act comedy, by Gilbert Cannan. March 18.

Carson Mr. Charles Sugden
Mrs. Deeley Mr. Charles Sugden
Mrs. Wilton Miss Emily Patterson
Miss Hallett Miss O'Neill
Lady Marrable Miss Darragh
John Tilford Mr. Julius Knight
Mr. Betts Mr. H. F. Maltby
Mr. Brandt Mr. J. Henry Twyford
Mr. Olphert Page Mr. Gordon Ash
Mary Marrable Miss Muriel Pope
Mrs. Matthews Mrs. L. Sabin-Bennett
Clerk Mr. W. Garrett Hollick
—Gaiety, Manchester.

PERILS THAT BESET WOMEN, THE, revised version by Arthur Jefferson of "The World's Verdict." Preliminary performance October 12.

—Metropole, Glasgow.

PERKINS IN PARIS, sketch, in two scenes, by Leonard F. Durell, music by Dudley Powell. January 13.

Countess of Lemonton. Miss Elsie Skillings
Molly Miss Kathleen Sandy
Osmond Neversoll Mr. George Daiper
Jotty Mr. Alfred Stunt
The Professor Mr. W. Matthews
The Count Mr. George Clark
Perkins Mr. Albert Bruno
—New Cross Empire.

PERKINS, THE PUNTER; OR WAKES

WELK, by Fred Karno, (Charles Baldwin, and Tom Nelson, September 50.)

Lazze Waddle Miss Aggie Morris
Mr. Higginbottom, sen.

Mr. Fred Carrington
Mr. Higginbottom, jun. Mr. Sid Cook
Mr. Bolter Mr. Nat Goodman
Mr. Finch Mr. Arthur Wilmer
William Snap Mr. Jack Osborne
Sally Snap Miss Victoria Wright
Jo Waddle Mr. Tom Nelson
—Palace, Blackburn.

PERKIN WARBECK. Amateur production of a play, in three acts, by Frances M. Gostling and W. Trotter Stead. February 12.

Perkin Warbeck, Duke of York

Mr. Powell Symonds
James IV. of Scotland Dr. Morton Palmer
Sir Robert Clifford Mr. S. W. S. Nodes
Friorn Mr. A. M. Butler
Sir Macgregor Macgregor

Mr. J. Aitcheson
Paracelsus Dr. Leeds Harrison
Court Jester Mr. Guy Tempie
Jock Mr. Donald Cameron
Sergeant Mr. G. Weller
Soldier Mr. W. T. Frost
Pages of James IV. Masters Legg
Lady Catherine Gordon Miss Kitty Malcolm
Duchess of Burgundy Mrs. Guy Michell
Lady Eleanor Lindsay

Miss Berkeley-Calcott
Countess of Fife Mrs. Chapman
Grizel Miss Laila Henderson
Dancing Peasant Girl Miss Violet Paine
—Royal, Worthing.

PERSIAN SLAVE, THE, Arabian episode, by Sidney Blow and Douglas Hoare. December 9.

The Prince of Albania Mr. William Seguin
The Sheik Mr. Royce Milton
Ganem Mr. John Richter
Nourreddin Mr. Lionel Walton
Bussorah Mr. A. Evremond
The Hunchback Mr. Leslie Clair
Abou Hassan Mr. James Albion
Sheik's Sword Bearer Mr. Hugh Craig
The Soothsayer Mr. Harold Henderson
Dancer of the Harem Miss Lillian Hicks
Princess of Circassia. Miss Evelyn Beresford
—Kilburn Empire.

PETER'S CHANCE, play, in three acts, by Edith Littleton. May 17.

Father Bentley Mr. J. D. Beveridge
Rev. Percy Blythe Mr. Reginald Malcolm
Peter Grieve Mr. Owen Nares
Joe Price Mr. Stanley Logan
Meatie Mr. Arthur Bowyer
Bolger Mr. Stewart Dawson
Billy Boy Mr. Robert Lawlor
A Tramp Mr. Wilfred Shine
Kitty Roman Miss Florence Lloyd
Mrs. Jenks Miss Mary Relf
Susie Troak Miss Constance Little
Mrs. Chase Miss Rose Yule
Bert Miss Molly Shields
Betsey Miss Estelle Gill
—Royalty.

PETER PAN. Revival of the play, in three acts, by J. M. Barrie. (Originally produced December 27, 1904, Duke of York's.)

Miss Mary Glynn played the part of Wendy; Master Reggie Sheffield, Michael; Mr. Holman Clark, James Hook; Mr. George Shelton, Smee; and Miss Pauline Chase, Peter Pan. December 24.—Duke of York's.

PETIT VOLEUR, LE, wordless play, with music by "Eyolf Gorireki." July 29.

Pierrot Père M. Gringoire
Pierrot Fils Mlle. Zalska
Pierrot Gros M. Henri Brochard
Pierrot Maman Mme. E. Ricardo
—Empress, Brixton.

PET OF THE RANCH, THE, drama, in four acts, by Mrs. F. G. Kimberley. (April 22, Lyric, Hammersmith.) April 6.

Philip Trelyan Mr. James Stillwell
Mexican Joe Mr. T. Arthur Ellis
Ben Bates Mr. Edgar Morgan
Robert Gray Mr. Cyril Smith
Rouder Mr. Harry Lyndon
Sammy Master Harold Bell
Yellow Hawk Mr. Frank Guest
Jack Jolly Mr. Frank Astle
Big Tree Little Cayuse
Looking Sky Lone Star
Whirlwind Meggie Miss Anena Walton
Kate Trelyan Miss Mora Gray
Margaret Miss Edie Macklin
Mineor Miss Iza Lyndon
Zelda —Royal, Wolverhampton.

PHILANTHROPIST, THE, sketch, in one scene, by Arthur Rose. October 28.

Silas Hardwrack Mr. Ernest K. Nelson
Nellie Miss Rita Sponti
Frank Seymour Mr. Dennis Clyde
Mrs. Edwards Miss Amy Lorraine
Mrs. Jones Miss Kate Dumar
Mrs. Smith Miss Irma Phillips
Mr. Gubbins Mr. Will Thornton
—Surrey.

PHIPPS, comedietta, by Stanley Houghton. November 19.

Phipps Mr. Arthur Bourchier
Gerald Mr. A. E. Matthews
Fanny Miss Rosalie Toller
—Garrick.

PHYLLIS, rustic musical comedietta, in one scene, book and lyrics by J. P. O'Reilly and Sydney Morgan, music by Airlie Dix and W. Tunbridge. July 22.

The Prince Mr. Carlton Brough
The Landlord Mr. W. O. Billington
William Mr. A. T. Gullifer
Tom Mr. John Doran
The Landlord's Wife

Miss Kathleen O'Neill
Phyllis Miss May de Sousa
—Tivoli.

PICTURE, THE, comedy-drama, in one act, by Wynn Miller. May 27.

General Truscott Mr. J. A. Howitt
John Erskine Mr. Reginald Weighill
Dick Mr. E. Rayson-Cousens
Watson Mr. Cecil Du Gué
"Angel of the Dream"

Miss Winifred Wing.
—Royal, Bradford.

PIERROT IN AUSTRALIA, fantasy, by Arthur Adams. January 26.

Dad Mr. Benedict Butler
Liz Miss Dorothy Spencer
Pierrot Mr. Mark Hannam
Bill Mr. Ewan Brook
—Little.

PIERROT OF THE MINUTE, THE, The Drama Society revived. Ernest Dawson's fantasy. (Originally produced December 16, 1905. Bijou, Bayswater.) March 4.

—Clavier Hall, W.
PIERROT'S LAST ADVENTURE, pantomime, in one act, by Victor Arnold, music by Friedrich Bermann. March 11.
Father Pierrot Herr Eugen Jensen
His Wife Fraulein Mary Spieler
His Wife's Sister

Fraulein Camilla Godlewsky
Pierrette Fraulein Jennie Gruber
—London Coliseum.

PIERROT'S LITTLE JOKE, play, in one act, by "Henry Seton." February 8.

Pierrot Miss Esme Beringer
Marie Miss Fay Davis
Fifine Miss Dora Barton
Madeleine Mrs. A. B. Tapping
—Court.

PIGEON, THE, fantasy, in three acts, by John Galsworthy. January 30. Last performance (the 38th) March 2.

Christopher Wellwyn ..Mr. Whitford Kane
AnnMiss Gladys Cooper
Guinevere MeganMiss Margaret Morris
Rory MeganMr. Stanley Logan
FerrandMr. Dennis Eadie
TimsonMr. Wilfred Shine
Edward BertleyMr. Hubert Harben
Alfred CadwayMr. Frank Vernon
Sir Thomas HoxtonMr. Frederick Lloyd
A Police Constable ..Mr. Arthur B. Murray
 Mr. W. Lemmon Warde
Three Humble-men ..Mr. F. B. J. Sharp
 Mr. A. Bowyer

—Royalty.

PINK LADY, THE, musical comedy, founded on the French of *Le Satyre*, by Georges Berr and Marcel Guillemaud, book and lyrics by C. M. S. McLellan; music by Ivan Caryll. April 11. Last performance (the 124th) July 27.

Serpolette PochetMiss Flora Crosbie
DesiréeMiss Frances Gordon
A PhotographerMr. Henry M. Johnson
PochetMr. F. Newton Lindo
The Hungry ManMr. Joseph Carey
AnnetteMiss Polly Boyman
GilbertéMiss Dorothy Goldfrey
GabrielleMiss Marie Vernon
RaymondeMiss Florence Beryl
MinetteMiss Jessie Crane
SophieMiss Irene O'Donnell
YvonneMiss Edyth Taylor
BenevolMr. Fred Wright, jun.
Lucien GaridalMr. Jack Henderson
JulieMiss Ethel Stannard
NiniMiss Teddy Hudson
SuzanneMiss May Hennessy
AngèleMiss Alice Dovey
Maurice D'UzacMr. Craufurd Kent
Bébé GuingolphMr. Scott Welsh
The Girl from the Saskatchewan

Miss Jean Crane

Claudine, The Pink Lady ..Miss Hazel Dawn
CrapoteMr. Eddie Morris
Madame Dondidier ..Miss Alice Hegeman
Philippe DondidierMr. Frank Lalor
Théodore LebecMr. A. S. Humerson
La Comtesse de Montanvert

Miss Louise Kelley

RougetMr. Henry M. Johnson
Dr. MazouMr. Maurice Hegeman
PanMr. W. Jackson Sadler
YwaxyViolini
—Globe.

PITCH AND SOAP, play, in three acts, by E. Lyall Swete. April 16.

Hon. Geronimus Hugh Jiffard-Butcher-
JiffardMr. Charles Maule
Major-General Pither.....Mr. A. E. George
Mr. Adolphus HazelMr. O. B. Clarence
Rev. Denis Geraldine, M.A.

Mr. E. Lyall Swete

Mr. Arthur Gentry ..Mr. Leon Quartermaine
Duchess of Glastonbury

Miss Frances Ivor

Mrs. GeraldineMiss Carlotta Addison
BriggsMiss Kathleen Gordon Lee
Hon. Sylvia Larne ..Miss Alexandra Carlisle
—Haymarket.

PLAYBOY OF THE WESTERN WORLD. THE (with Kathleen in Houdihan), formed the bill at the opening of the Irish Players' season. June 3. —Court.

PLAYWRIGHT, THE, "heresy," in one act, by Major W. P. Drury. September 2.

The QueenMiss Winifred Emery
The Queen's Counsel ..Mr. Daniel McCarthy
The PlayerMr. Spencer Trevor
An Old SeneschalMr. George Bellamy
A Young VarletMr. Ernest Graham
—Palace.

PLAYING THE GAME, a comedy, in one act, by Leon M. Lion and Austin Phillips, founded on a story by Austin Phillips. November 25.

Donald BlakistonMr. Vincent Clive
Jean HarlandMiss Maud Davis
Sir Reuben Benyon-Blayne

Mr. Arthur Cullin

Ruth Benyon-Blayne
Miss Florence Harwood

Tom MowbrayMr. Alfred Witshire
—Globe.

POETASTERS OF ISPAHAN, one-act play, by Clifford Bax. (Produced by the Adelphi Play Society.) April 28.

HallajMr. Maurice Elvey
NehrialMr. Goodwin Nock
Ala'd'dinMr. Bernard Merefield
SulimanMr. Ross Shore
GuleshMr. Campbell Cargill
Ibn-HassimMr. James L. Dale
SilvermoonMiss Betty Bellairs
A SlaveMr. Gordon Gay
—Littie.

POETRY OF FLOWERS, THE, masque, by Trevor Thomas. April 17.

—Hampstead Conservatoire.

POOL, THE, a wordless mediæval idyll, in one scene, with music by G. H. Clutsum. May 20.

The Nymph, Melisande ..Miss Muriel Ridley
The PeasantMr. Fred Rolph
The Peasant's WifeMiss Bella Wallis
The NoviceHerr Roeholl de Raadt
The FriarMr. Edmund Gurney
The AbbessMiss Piroche Llewellyn
The KingMr. Eric Mayne
First CourtierMr. R. H. Vallis
Second CourtierMr. J. Jolly
—Alhambra.

POOR PRETTY COLOMBINE, wordless dance-play with music, by Dora Bright. June 3.

ColombineMiss Dorothy Edward
MarigoldMiss Grace E. Ringwood
Sweet WilliamMr. Ernest Belcher
MonkshoodMr. J. Fraser Outram
—Kilburn Empire.

POSSY ON A RING, A, condensed version, in six scenes, of Thomas Middleton's comedy, "A Chaste Maid in Cheapside." September 16.

Sir WalterMr. Allan Jeayes
Touchwood, seniorMr. Charles R. Rose
Touchwood, juniorMr. J. M. Napper
WelshwomanMiss Freda Morris
TimMaster Dick Hearst
Tutor to TimMr. N. Seymour
PursonMr. Benedict Butler
MaudlinMiss Florence Saunders
NoelMiss Mary Clare
YellowhammerMr. Patrick Kirwan
—Globe, Earl's Court.

POTTS IN PORT, sketch in three scenes, by Herbert Darnley, Geo. Rowlands, and Herbert Sydney. February 12.

—Hackney Empire.

PRAIRIE OUTLAW, THE, Western romantic play, in ten scenes. September 16.

Rob MiddletonMr. Scott Leighton
Josh HawkinsMr. Carthage Caldwell
Rube ThompsonMr. Arthur Preston
Great HawkMr. Herbert Sidney
Happy HappyMr. J. Russell Bogue
Black PeteMr. Jay Kay
Blue StoneMr. H. Hayward
Wah WahneMr. J. Jones
Prairie JoeMr. F. Campion
Yellow FlowerMiss Lorraine
Little MoonMiss Ruby Kimberley
MoritaMrs. F. G. Kimberley
—King's, Manchester.

PREPARING CROARY, adaptation of a short story by Anne Shannon, by Elliott Page. January 25.

Mrs. Brooker Miss Clare Greet
Mrs. Carson Miss Inez Bohannon
Miss Bean Miss Annine Grace
Mattie Bates Miss Muriel Dabarn
Ellie Mrs. Havelock Ellis
Tim Croary Mr. Fred Crenlin
—Lyceum Club.

PRETORIA'S LOVE STORY, play, in one act, by Ivan Patrick Gore. (Produced by the Black Cat Club.) September 16.

Paul Deacon Mr. Walter Benington
Mrs. Tooms Miss Ella Daincourt
Violet Miss Edith Carter
Pretoria Miss Ida Wynn Westcott
—Rehearsal.

PRICE, THE, play, in three acts, by George H. Broadhurst. November 21.

Ethan Bristol, M.D. Mr. Ben Webster
Stamard Dole Mr. J. W. Dean
Professor Damaroff Mr. Frederick Kerr
Ambrose Lorrimer Mr. Max Leeds
Mrs. Dole Miss Henrietta Watson
Florence Bromley Miss Muriel Mason
Susan Miss Pattie Brown
Ethel Toscani Miss Fannie Ward
—Aldwych.

PRICE OF FREEDOM, THE, drama, by George A. de Gray. April 22.

Dan the Scamp Mr. Percy Pollis
Captain D'Ynellen Mr. Clavering Craig
Moses Isaacstein Mr. Arthur Byron
Corporal Bruneau Mr. Alfred Collingham
Fritz Mr. Hugh Brady
Jacques Mr. Thomas Wheeler
Nazurah Mr. Hassan Singh
Denise Dorval Miss Phyllis Elton
Tilly Spriggins Miss Pollie Denville
Mother Chiquot Miss Helen Craig
Papeete Miss Velda Serato
Matie Miss Marie Desmond
Joan Bruneau Mrs. Charles Draycott
—Alexandra, Birmingham.

PRIDE OF BYZANTIA, THE, pantomime play, by Arthur W. Field, music by J. A. McAlister. (Originally produced Prince's, Bradford, August 21, 1911.) April 22.

Mr. Oofenstein Mr. Sam Springsohn
Lieut. Dareham Mr. Reg. Matthews
Sammy Blenkinsop Mr. W. H. Irving
Sir Joseph Rivers Mr. James Chippendale
Percy Rivers Mr. Victor Crawford
Mrs. Blenkinsop Miss Lucy Murray
Sarah Ann Miss Madge Soutter
Mabel Gray Miss Olive Purcell
Harry Miss Minnie Myrie
Winnie Little Mary O'Hara
Miss Briggs Miss Edie Wyatt
James Mr. Ralph Morton
Bill Punchem Mr. Alfred Clifton
Princess Sadie Miss Kitty Douglas
—Dalston.

PRIDE OF THE PRAIRIE, THE, drama of life on the sierras and prairies of Mexico, by H. F. Housden. September 2.

Carlos Durango Mr. Stephen E. Scanlan
Dick the Dandy Mr. Graham Winsford
Jacob Martin Mr. William Hayes
Great Storm Mr. Percy Morton Wright
Red Eagle Mr. Arthur Duval
Big Wolf Mr. Harry Sidney
White Fang Mr. Henry Goodier
Pat O'Donovan Mr. C. Young Fixott
Broadway Bill Mr. Geo. Fenton Hurst
The Dough Nut Mr. J. J. Stadden
John Meadows Mr. Walter Murray
Ching Ching Mr. Walter Hicks
Brave Bear Mr. Cecil Harding
Grey Fox Mr. Ling Treherne
Big Spring Mr. Leonard Gardener
Thunder Cloud Mr. Frank Shirley

The Pride of the Prairie (continued).

Matt Murdock Mr. Jack Entwistle
The Greaser Mr. Ben Butty
Scoopier Sedden Mr. Ernest Williams
Harvey Dale Mr. Henry Hurst
Dropper Dan Mr. Fred Henning
Bill the Beader Mr. Julius Werner
Santos Mr. Alfred Scooper
Maggie Miss Kitty Verescoe
Pachuca Miss Elsie Dene
Carmenita Manuel Miss Mary Pitcairn
Clattering Kate Miss Evelyn Kingston
—Elephant and Castle.

PRIME MINISTER, THE, play, in one act, by Olive Lethbridge. (Produced by the Oncomers Society.) June 27.

John Callum Mr. E. Bellenden Clarke
Lady Melville Miss Ethel St. Barbe
Liz Miss Olive Banbury
—Little.

PRINCESS CAPRICE, musical play, adapted from *Der Liebe Augustin* by Rudolph Bernauer and Ernst Welisch, the English version by Alex. M. Thompson, lyrics by A. Scott Craven, Harry Beswick, and Percy Greenbank, the music by Leo Fall. May 11.

Jasomir Mr. Courtice Pounds
Nicola Mr. Fred Leslie
Augustin Hofer Mr. Harry Welchman
Gjuro Mr. George Hestor
Colonel Burko Mr. Charles Chamier
Captain Mirko Mr. Frank Wyatt, jun.
Ensign Pips Mr. Nelson Keys
Sigilloff Mr. George Elton
Mathaeus Mr. Alfred Clark
Pasperdu Mr. Campbell Bishop
Conrad Mr. Louis Victor
Rudolph Mr. Arthur W. Ashdowne
Dimitrieff Mr. Victor Tollemache
Ulrich Mr. Ivan Leslie
Bursoff Mr. Boris Bellew
Vladimir Mr. Arthur Stroud
Bogumil Mr. George Graves
Princess Clementine

Miss Cicely Courtneidge
Gretchen Miss Hope Charteris
Ursula Miss May Etheridge
Lisbeth Miss Olive Wade
Margarita Miss Margaret Swallow
Cecile Miss Cissy Debenham
Countess Brach Miss Muriel Varna
Countess Crach Miss Doris Vinson
Countess Grosse Miss Kathleen Hayes
Anna Miss Marie Blanche
Princess Helen Miss Clara Evelyn
—Shaftesbury.

PROSELYTE, THE, A comedietta by Mrs. Haden Guest. May 13.

Solly Isaacs Mr. J. Henry
Harry Jacobs Mr. Charles Russell
Mr. Isaacs Mr. Michael Sherbrooke
Mrs. Isaacs Miss Annie Lewis
Clara O'Brien Miss Margaret Ashton
—Portman Rooms, W.

PROUD MAISIE, Romantic play, in four acts, by Edward G. Hemmerde, K.C., incidental music and songs by Hamilton Harty. March 12. Last performance (the 38th). April 19.

Prince Charles Stuart Mr. Ben Webster
Earl of Pitcairn Mr. J. H. Barnes
Guy, Lord Monteith

Mr. Leon Quartermaine
Neil MacAlpine Mr. Henry Ainley
Alan MacGregor Mr. Norman Trevor
MacDonald of Clanrahal

Mr. Thomas Holding
Cameron of Lochiel Mr. Rohan Clensy
Ronald MacPherson Mr. John Bardsley
Duncan Mr. Blake Adams
Mhorag MacGregor Miss Madge Fabian
Jean MacGregor Miss Margaret Dempsey
Lady Maisie Miss Alexandra Carlisle
—Aldwych.

PROXY. Play, in four acts, by J. M. Lewis.

(Produced by amateurs.) Nov. 5.

Paul Verulain Mr. Clifford Pettican
 Chalmers Mr. Harold Edwards
 Dr. Fox Mr. A. C. A. Nitz
 George Grohmer Mr. Stanley B. Nobbs
 Brookes Mr. Reginald Cottam
 Mrs. Browne Miss Violet Carruthers
 Daphne Stormont Miss Ida Beauchamp
 Peggy Stormont Miss Muriel de Noon
 —Cripplegate Institute.

PRUNELLA. Revival of the love-phantasy, in three acts, by Laurence Housman and Granville Barker; Music by Joseph Moorat. Oct. 21.

Boy Mr. Leonard Chapman
 First Gardener Mr. Brember Wills
 Second Gardener Mr. Arthur Milton
 Third Gardener Mr. Ernest Bodkin
 Queer Miss Dora Mayfield
 Prunella Miss Marie Royter
 Prim Miss Doris Bateman
 Privacy Miss Irene Rooke
 Prude Mrs. Albert Barker
 Quaint Miss Annie Moller
 Pierrot Mr. Milton Rosmer
 Scaramel Mr. Jules Shaw
 Kennel Mr. Lionel Briggs
 Callow Mr. Reginald W. Fry
 Mouth Mr. Edward Landor
 Hawk Mr. Frank Darch
 Tawdry Miss Muriel Stewart
 Doll Miss Hilda Sims
 Romp Miss Sybil Thorndike
 Coquette Miss Christie Laws
 Love Mr. Lewis Casson
 —Gaiety, Manchester.

QUEEN AND THE MAN. THE. Drama, in four acts, by Clifford Rean. Feb. 8.

Archduke Michael Mr. Fred W. Goddard
 Graf Bernidino Mr. Harry Aynsleigh
 Captain Helbron Mr. W. Crawford
 Hon. Reg. Fitz-Allen Mr. Clifford Rean
 Baron Draga Mr. Robert Monteigle
 Gen. Straltzhom Mr. Tyrone Power
 Lieutenant Mingi Mr. Percy Shaw
 Endino Staga Mr. John Anderson
 Wounded Messenger Mr. W. Priest
 Councillor Mr. E. Brunford
 Valmal Miss Mattie Everett
 Olga Beldane Miss Camille Treherne
 Queen Paula Mrs. Frank Bateman
 —Empire, Southend.

QUEEN FOR A WIFE. A, romantic military drama, in four acts, by Jack Denton. December 16.

Captain Dairennen Mr. Warrick Wellington
 King Sergius Mr. Ernest Fosbrooke
 Prince Hugfried of Menekhrinia

Mr. Felix Pitt
 General Scutavitch Mr. Michael Staples
 Paulus Damoski Mr. Arthur Robinson
 Ivan Mr. William Garbois
 Baron Sternoff Mr. Henry Armytage
 Teddy Spanner Mr. Tom J. Taylor
 Marash Mr. Walter Wilson
 Adolphe Mr. John Lytton
 The Veiled Woman Mrs. Bennett
 Evangeline Hopkins Miss Rosie Russell
 Elissa Menovitch Miss Frederica Williams
 The Princess Allitza Miss Alice Belmore
 Soldiers of the Menekhrinia Army:—
 Messrs. Tritchler, Howard, Harcourt, Wil-
 liamson.
 —Royal, Stratford.

QUEEN MOTFER. THE. Melodrama, in four acts, by J. A. Campbell. Oct. 30.

King of Montania Mr. Richard Bosco
 Duke of Carola Mr. Herbert Mansfield
 Prince of Menteburg Mr. Frank Strickland

The Queen Mother (continued).

Lient. Adrian Loritza

Mr. William Lenton
 Count Jentzer Mr. Leo Kloss
 Peter Mr. Arthur Denton
 Francis Mr. Eric Morden
 Baron von Mitz Mr. Douglas Tremayne
 Marshal Lanitsch Mr. Frank White
 Capernick Mr. John Rimmer
 Prince Osric Mr. Frank Beresford
 Eleanor Miss Ruth Zillwood
 Ursula Miss Laurie Potter
 Widow Capernick Miss Lina Nazby
 Elsa Miss Etter Arnold
 Queen Mother Miss Mary Fulton
 —Junction, Manchester.

QUEER FISH. Musical extravaganza, by Walter Passmore and Percy V. Bradshaw, with music arranged by Dudley Powell. (July 22. Hippodrome, Eastbourne.) Aug. 19.

Astypalea Miss Agnes Fraser
 Mrs. Squibbs Miss Madge Girdlestone
 Chrysea Miss P. Edwards
 Doris Miss A. Hambley
 Neptune Mr. Johnny Danvers
 Sammy Squibbs Mr. Walter Passmore
 —New Cross Empire.

QUESTION, THE. One-act play, by John J. Wickham. Aug. 19.

Mrs. Netherby Miss Doris Bateman
 Jennie Rollins Miss Sybil Thorndike
 Flo Miss Muriel Pratt
 Jack Rollins Mr. Brember Wills
 —Gaiety, Manchester.

QUESTION, THE. Comedy, in three acts, by "A. Chance." March 21.

Hon. Jack Tremayne Mr. Trevor Roller
 Hon. Mrs. Tremayne Miss Lilian Hole
 Colonel Rideaway Mr. Gerald Jerome
 Lady Cantleford Miss Regina Repton
 Mrs. Venn Mrs. Athol Stewart
 Mrs. Frazer Miss Elizabeth Chesney
 Lord Allan Bothwell

Captain Arthur Wood
 Colin Frazer Mr. Clayton Green
 Mr. Felner Hon. Stephen Powys
 Rufus Brentano Mr. Alfred Harris
 Flo Hargis Miss Esmé Shirreff Hilton
 Algernon Laurel Mr. Philip Streetfield
 Miss Idalia Hogg Miss Dorris Hay
 Morse Mr. Reginald Denham
 Butler Mr. Alfred Piper
 —Chelsea Palace.

QUESTION OF PROPERTY. A. London production of the comedy, in one act, by J. Sackville Martin. (Originally produced at the Royal, Margate, January 13, 1903.) May 6.

Comrade Weaver Mr. Herbert Lomas
 Mrs. Weaver Miss Edyth Goodall
 Comrade Markland Mr. J. V. Bryant
 Uncle John Mr. Edward Landor
 Comrade Pettigrew Mr. Ernest Haines
 —Coronet

QUESTION OF TACTICS. A. One-act Comedy by Reginald Hargreaves. May 27.

Elizabeth Amelia Hunt
 Miss Renée de l'Estrade
 Harriett Victoria Hunt Miss Mabel Jeye
 William Albert Edward Hunt
 Mr. Arthur Bell
 Polly Smith Miss Helena Parsons
 —Gaiety, Manchester.

RACE SUICIDE, on-act play, by H. Hamilton
Eyre. (Produced by the Pioneer Players.)
April 21.
Mr. Brown Mr. Frederick Morland
Mrs. Brown Miss Mary Jerrold
Reverend Mr. Arthur Cleave
Colonel Flagg Mr. Frederick Lloyd
The Vicar Mr. Hubert Harben
—King's Hall, W.C.

RACK, THE, play, in one act, by Mrs. Harlow
Pinbbs. (Produced by the Actresses'
Franchise League.) February 20.
Lady Vancutia Carew
Mrs. Madeleine Lucette Ryley
Betty Miss Gwladys Morris
Withers Miss Blanche Stanley
—Rehearsal.

RAGGED PATRIOT, THE, dramatic sketch, in
one scene, by Aubrey Fitzmaurice. June 10.
Rebs Miss Effie Dane
Baroness von Neishart
Miss Margot Lockhart
Major Sternroyd Mr. A. Beaton
Drek Mr. Robert Lord
—Camberwell Empire.

RAGGED PRINCE, THE. Condensed version
and first London production of Walter
Howard's drama. (Originally produced as
"The Boy King," October 3, 1910, Junction,
Manchester.) April 15.
Marco Mr. Philip Cuninghame
Camillo Mr. Henry Hargreaves
Grand Duke of Savernac
Mr. William Clayton
Captain Raymond .. Mr. Beilenden Clarke
Captain Fabian Mr. Scrope Quentin
Sergeant Simon Mr. Herbert Vyvyan
Maple Mr. W. J. Miller
Stephano Mr. Arthur Grinstead
Sentry Mr. John Miller
Messenger Mr. Frank Dermot
Captain of the Guard .. Mr. H. Elphinstone
Grand Duke's Officer .. Mr. H. L. Clinton
Elsa Miss G. Le Sage
Elaine Miss Millicent Hallatt
Camilla Miss Annie Saker
—Middlesex.

RAINBOW, THE, stagelike performance of
a play, in three acts, by A. E. Thomas.
February 26. —Duke of York's.

RAMPE, LA, drama, in French, in four acts,
by Henri de Rothschild. May 9.
Claude Bourguell M. Henry Roussel
Pradel M. Jacques Landier
Chatmann M. Arvel
Saint-Clair M. Fernand Demorange
Verdier M. Henri Séchaud
Duc de Néronde M. Pierre Maugué
Lizerolles M. Alfred Bouzin
Troubert M. Hubert Daix
Auguste M. Maurice Wick
Le Maître d'Hotel M. Louis
Un tzigane M. Picard
Duchesse de Néronde Mlle. Dérigny
Chouquette Mlle. Fanny Tellier
Charlotte Mlle. Suzanne Demars
Madame De Langlars Mlle. Norva
Madame de Ronsin Mlle. Claire Morni
L'habilleuse Mme. Brunet
Madeleine Grandier .. Mlle. Juliette Margel
—Little.

RANK OUTSIDER, A, "sporting episode," in
five scenes, by Herbert Gordon and Mans-
field Bradford. June 10.
Sir John Trelawney Mr. Murray Yorke
Jack Landon Mr. W. P. Morgan
Miggs Mr. Tom Sinclair
Inspector Dell Mr. Herbert Gordon
Captain Devereaux .. Mr. Edmund Kennedy
Mary Scribbins Miss Dorothy Harris
Bertha Trelawney .. Miss Rosabelle Dodd
—Surrey.

RANSOM, THE, play, in three acts, by Mrs.
Dollie Radford. June 9. —Little.

READY MONEY, comedy, in three acts, by
James Montgomery. August 12.
Jackson Ives Mr. Allan Aynsworth
Stephen Babel Mr. Kenneth Douglas
William Stewart Mr. Frank Denton
Sydney Rosenthal Mr. A. E. Benedict
Sam Welch Mr. Tom Shelford
Summer Holbrook Mr. Robert Rendel
James E. Morgan .. Mr. Owen Roughwood
Hon. John H. Tyler Mr. Harry Cane
Captain West Mr. Franklyn Roberts
Hammond Mr. Hubert Willis
Quin Mr. Edward Thirby
Flynn Mr. Jameson Thomas
Neil Mr. Frank Tennant
Paul Mr. Cecil Rose
Reddy Mr. William Manning
Miss Grace Tyler Miss Hilda Antony
Miss Ida Tyler Miss Alice Russon
Mrs. John Tyler Miss May Whitty
Miss Margaret Elliott
Miss Dorothy Thomas
—New.

REAL NAPOLEON, THE, play, in one act,
by Wilfred T. Coleby. February 26.
Captain Manet Mr. Richard Lane
Julie Manet .. Miss Amy Brandon-Thomas
La Marque Mr. Evelyn Vernon
Marie de Longville .. Miss May Chevalier
Jules Mr. Lewis Dayton
Prene Mr. A. Charlwood
General Bonaparte Mr. H. V. Esmond
—Palladium.

REBECCA OF SUNNYBROOK FARM, play,
in four acts, by Kate Douglas Wiggin and
Charlotte Thompson. September 2. Last
performance (the 56th), October 19.
Miranda Sawyer Miss Marie L. Day
Jane Sawyer Miss Eliza Glassford
Mrs. Perkins Miss Ada Deaves
Mrs. Simpson Miss Viola Fortescue
Rebecca Rowena Randall
Miss Edith Taliaferro

Emma Jane Perkins Miss Liela Frost
Clara Belle Simpson .. Miss Violet Mersereau
Minnie Smellie Miss Nunette Foster
Alice Robinson Miss Clara Mersereau
Jeremiah Cobb Mr. Archie Boyd
Abner Simpson Mr. Sam Coit
Abijah Flagg Mr. Edwin Smedley
Adam Ladd Mr. Hayward Ginn
—Globe.

REBEL, THE, Irish operetta, in three scenes,
libretto by John Savile Judd, music by
Houston Collisson. July 11.
Norah Blake Miss Clarice Howard
Sir Richard Blake Mr. Harry Tollfree
The Violinist Miss Nora Ford
Father O'Halloran .. Mr. Reginald Dawson
Ray Hone Mr. Henry Beaumont
—Court.

RED HEN, THE, tramp sketch, by Charles
McEvoy. April 5.
Amos Black Mr. Edmund Gurney
Emma Black Miss Beatrix O'Brien
Policeman Mr. H. Denzil
The Baby Bobbie Dennis
—Tivoli, Manchester.

REDSKIN, THE, first London production of
"a tale of the Far West, in four scenes
and a climax," by A. Hengler, music by
Harry Wood. (Originally produced in Glas-
gow.) February 12.
Dick Burton Mr. Douglas Cecil
Jennie Burton Miss Jennie McIntyre
Pat Regan Mr. F. J. Fox
Jim Dawson Mr. Etheridge
Thompson Mr. Laundry
Black Eagle Mr. B. Coningsby
Onyx Eyes Miss G. Pierpoint
—Palladium.

John Philip Curran	Mr. J. C. Warren
Leonard McNally	Mr. John Bryant Tully
Plunkett	Mr. Victor Silverni
Robert Emmet	Mr. Wilfred Short
Larry O'Ryan	Mr. James O'Brien
Barney Duggan	Mr. Harry Ireland
Major Sirr	Mr. J. C. Wilton
Corporal Hallam	Mr. D. J. Davis
Lord Norbury	Mr. L. Gill
Counsel for Prosecution	Mr. Frank Worley
Sara Curran	Miss Elsie Chapin
Anne Devlin	Miss Laura Lawson
Maid at the Priory	Miss Edna Vene
	—Castlebar, Ireland.

ROUGE ROUGE, LA. Revival of the play, by Eugene Brieux. May 15.

—Little.

ROMAN HOLIDAY, A, one-act play, by Laurence Hanray. April 15.

The Secretary Mr. Laurence Hanray
The Sub-Manager Mr. Oliver Johnston
The Managing Director Mr. Ernest Bodkin
The Aviator Mr. Arthur Chesney
The Aviator's Wife

Miss Marjorie Patterson
—Repertory, Liverpool.

ROMAN ROAD, THE. The Drama Society gave the first London production of Ella Erskine's one-act play, adapted from "The Golden Age" of Kenneth Grahame, March 4.

—Clavier Hall, W.

ROMEO ET JULIETTE. Gounod's opera was revived for the opening of the summer opera season, April 22.

—London Opera House.

ROSALIND, comedy, in one act, by J. M. Barrie. October 14. Transferred to the Haymarket. December 14.

Mrs. Page Miss Irene Vanbrugh
Charles (her friend) Mr. Donald Calthrop
Mrs. Quickly Miss Helen Hays
—Duke of York's.

ROSE O' LOVE, play, in one act, by Stephanie Baring. September 20.

Princess Marie of Retzberg

Miss Annie Gordon
Marka Miss Helen Pendennis
Adrian Jennery Mr. H. Graham Gribble
—Palace Pier, St. Leonard's.

ROSES ALL THE YEAR, a one-act play, translated from the Portuguese of Julio Dantas by Mrs. Edward Lewis and A. F. d'Almeida Carvalho, March 25.

Ignaz Miss Gwladys Mawer
Susana Miss Ardryn Hansard
—Court.

ROSMERSHOLM. The Adelphi Repertory Company's revival of Ibsen's play. May 28.

—Little.

ROUGH RECEPTION, A, stage-right production of a play, by James Skea. March 19.

—Surrey.

ROUND-UP, THE, a play, in four acts. October 28.

Sheriff of Dead Man's Gulch Arizona Dan
Topaz Carson Mr. Cole Aspinall
Colonel Redmond Mr. W. S. Hartford
Geoffrey Lawson Mr. Alfred Grenville
Lawyer Hay Mr. James Newland
Jasper White Mr. Alfred Lafolle
Cheyenne Bill Clark Cherokee Bill
Buck Wade Mr. G. Halsten
Ed. Curry Mr. Alfred Lovell
Tobe Michaels Mr. Edgar Neville
Jim Spratt Mr. Lewis Bloek
Indian Joe Mr. F. D. Kelly
Cream By Herself
Tuesday Clark Miss Mercia Russell
Mrs. Hay Miss Beatrice Grosvenor
Mrs. Wallace Miss Lena Flowerdew
Lillian Redmond Miss Rita Tomkins
—Holloway Empire.

RUCTIONS, sketch, by Henry Bedford. June 24.

The Cook Miss Bessie Bedford
The Maid Miss Sybil Melville
The Footman Mr. Anderson
—Camberwell Empire.

RUSTLER, THE, dramatic episode, by William Myles. May 20.

—Canterbury.

RUTHERFORD AND SON, play, in three acts, by K. G. Sowerby. January 31. Went into the evening bill at the Little, March 18. Mr. Harvey Braban and Miss Marie Ault took up the parts of Martin and Mrs. Henderson. Last performance (the 137th) July 13.

John Rutherford Mr. Norman McKinnel
John Mr. Edmond Breon
Richard Mr. Frank J. Randell
Janet Miss Edyth Olive
Ann Miss Agnes Thomas
Mary Miss Thyra Norman
Martin Mr. A. S. Homewood
Mrs. Henderson Miss Agnes Hill
—Court.

SACRIFICE, THE, allegoric, dramatic idyll, written and composed by Francis Böhr. December 9.—Palladium.

SACRIFICE, THE. Play in one act, by Alfred Crocker. Oct. 18.

MORTALS.

Hera Miss Nora Lancaster
Irene Miss Olive Terry
Alcides Mr. Charles Kenyon

IMMORTALS.

The Goddess Aphrodite

Miss Maud Cressall
The Spirit of Hera Miss Ina Pelly
Spirits.—Misses Margaret Drew, Dorothy Hodgson, Yvonne Kaye, Muriel Lake, Athene Seyler, Joan Tuckett, Martha Vago, Jane Wells, Vivian Whitaker.

—Little.

ST. OSWALD OF NORTHUMBRIA, first London production of a religious and historical play, by the Rev. H. M. Downton. (Originally produced October, 1909, Plymouth). April 20.

—Crosby Hall, Chelsea.

SAILOR AND THE NURSEMAID, THE, nautical episode, words and lyrics by Charles Childerstone, music by Hamish McCunn. June 27.

Captain Ironside Mr. Reginald C. Hunter
Jack Weatherall Mr. Charles Childerstone
Nancy Jones Miss Maudie Thornton
—Aldwych.

SAIREY GAMP. Incident in the life of Mrs. Gamp, adapted from "Martin Chuzzlewit" by J. Comyns Carr. March 25.

Sairey Gamp Mr. Cyril Maude
Betsy Prig Mr. Arthur Helmore
Mr. Sweedlepipe Mr. Ernest Graham
—Palace.

SANDY AND HIS ELIZA, comedy, in three acts, by H. V. Esmond. Sept. 30.

Hon. Sandy Verrall Mr. Ben Webster
Alexander Stoop Verrall Mr. Fred Grove
Montague Jordan Mr. Earle Douglas
Herbert Mr. Charles Eisdale
Lady Pennybrooke Mrs. Kemmis
Vera Laurence Miss Helen Hamilton
Mrs. Allaway Miss Constance Groves
Dorothy Miss Eva Moore
—West Pier, Brighton.

SANOYA. "Japanese idyll." in one act, by Marjorie Seymour, music by H. W. Hewlett. June 26.

Sanya Miss Marjorie Seymour
A Stranger Mr. Morley Peel
—Lyric, Hammersmith.

SAPHO, dramatic sketch, in three scenes, adapted from Daudet's novel, by Hélène Forest. Nov. 18.

Fanny Le Grand Miss Hélène Forest
Jean Gaussin Mr. Franklyn Bellamy
Uncle Césaire Mr. Aylmer Vane
La Gournerie Mr. Oswald Waller
La Caudal Mr. H. C. Rene
Rosa Miss Hilda Attenborough
—Putney Hippodrome.

SAXORRA AND THE PRINCE. Preliminary performance of a drama, in four acts, by Leonard Ambler and Thomas Stake. Sept. 14.

—Albert, Brighouse.

SCAMP HAWKINS. Western dramatic sketch, "in one scene and three lights," by C. Douglas Carlile. June 10.

Scamp Hawkins ... Mr. C. Douglas Carlile
Red Gregory ... Mr. Charles A. Carlile
The Sheriff ... Mr. Robert Carton
The Kid ... Mr. Gerald Blake
The Greaser ... Mr. Arthur Charrington
Bud ... Mr. Arnold Deveraux
Sadie Logan ... Miss Carlotta De Yonson
—Woolwich Hippodrome.

SCENE IN A RESTAURANT. First London presentation by Cavalieri of a protean sketch, in one scene. Aug. 26.

—Palladium.

SCHERHAZADE. Music-hall production of the ballet, in two scenes, by Rimsky Korsakov. July 29.

Shachriar ... M. Boulgakoff
Abdurachman ... M. Morosoff
Scherhazade ... Mlle. Adamovitch
Usbek ... M. Alexis Kosloff
Nazi ... Mlle. Schmoltz
Ingo ... M. Theodore Kosloff
—London Coliseum.

SCHEMERS, THE. comedy, in one act, by Francis Macnamara. (Produced by the Theatre in Eyre.) May 17.

Bartholomew Madder ... Mr. H. A. Saintsbury
Mrs. Madder ... Miss Emily Luck
Henry Madder ... Mr. P. Perceval Clark
Brook Madder ... Mr. Herbert Ranson
Lucy Madder ... Miss Cathleen Nesbitt
Miss Vauxhall ... Miss Ada Potter
Mr. Otley ... Mr. Julius Knight
—Crosby Hall, Chelsea, S.W.

SCHOOL FOR LIFE, A. comedy, in three acts, by Sylvia Bristowe. March 25.

Mrs. Goodhart ... Miss Estelle Despa
George ... Mr. Charles Stuart-Linton
Alex ... Miss Athene Seyler
Penigine Scarlett ... Mr. Geoffrey Denys
Arthur Callander ... Mr. Ernest Thesiger
Harry Callander ... Lieut. E. M. King
Mrs. Callander ... Miss Kathleen Alt
Servant at Arthur Callander's ...
Servant at Mrs. Goodhart's ... Mr. A. McMaster
Miss Violet Baldz
—Court.

SCOTLAND FOR EVER. military song scena, by Leonard Cooke, music by Edward St. Quentin. (July 22, King's, Southsea.) August 19.

—Walthamstow Palace.

SCOTTISH EMIGRANT, THE, comedietta, by Katherine Mann. October 25.—Athenæum, Glasgow.

SCRAPE O' THE PEN, A. Scottish comedy, in three acts, by Graham Moffat. September 4.

Eppie Inglis ... Miss Kate Nesbit
Flora M'Gulp ... Miss Margaret Noble
Mrs. Baikie ... Miss Agnes Miller
Gordie Pow ... Mr. Joseph Parker
Hugh Menzies ... Mr. Alfred Brydone
Matthia Inglis ... Mr. Graham Moffat
Leezie Inglis ... Mrs. Graham Moffat
Jean Lowther ... Miss Jean Aylwin
Peter Dalkeith ... Mr. Will Jaxone
Miss Pringle ... Miss Margaret Boyd
Taffy Knot ... Mrs. Blake Adams
Alec Inglis ... Mr. Norman MacDwan
Beenie Scott ... Miss Adelaide Grace
—Comedy.

SEAGULL, THE. a play in four acts, translated by George Calderon, from the Russian of Anton Toekhof. March 31.

Mme. Arcadina ... Miss Gertrude Kingston
Constantine Tréplef

Mr. Lawrence Anderson
Peter Sörin ... Mr. Leonard Calvert
Trigorin ... Mr. Maurice Elvey
Nina ... Mme. Lydia Yavorska
Shamráyef ... Mr. Leslie H. Gordon
Pauline ... Miss Hilda Honiss
Masha ... Miss Mary Mackenzie
Eugene Dorn ... Mr. Ross Shore
Medvedenko ... Mr. Campbell Cargill
Yákov ... Mr. John R. Collins
Gook ... Mr. Lindsay Ellis
—Little.

SEASIDE REVIEW, THE (ALL YOU SEE BY THE SILVERY SEA), book by Joe Peterman and Stanley Leedham. Music by Frank Leedham. (December 30, Oxford.) December 9.

Rosenburg O'Hagan ... Mr. Joe Peterman
The Mayor ... Mr. Leedham Stanley
The Restaurant Keeper ... Mr. W. Elgar
The Waiter ... Mr. Mark Lane
Charlie (the juvenile) ... Mr. Angus Strong
Miss Gabriel ... Miss Roma June
Mrs. Brixton ... Miss Marie Shield
Comedy parts

Messrs. J. Dudley and W. Jordan
—Hippodrome, Southampton.

SECOND HONEYMOON, THE, farcical comedy, in one scene, by J. M. Lewis (produced by amateurs). November 25.

Jack Devereux ... Mr. W. M. Macdowall
Dick Gladwyn ... Mr. W. J. Stamp
Morson ... Mr. Leslie R. Hodge
Mrs. Devereux ... Miss Margaret Cottam
Lydia Gladwyn ... Miss Cecilia Macdowall
—Cripplegate Institute.

SECOND IN COMMAND, THE, revival of Captain Robert Marshall's comedy in four acts. (Originally produced November 27, 1900, Haymarket). February 8. Last performance (the 52nd), March 23.

Lieut.-Col. Miles Anstruther
Mr. Cyril Keightley
Major Christopher Bingham
Mr. Cyril Maude

Lieut. Walter Mannering

Mr. Robert Averell
Lieut. Peter Barker ... Mr. Evan Thomas
Medenham ... Mr. John Harwood
Hartopp ... Mr. Frank Bradley
Sergeant ... Mr. Ernest Graham
Corporal ... Mr. Peter Blunt
Orderly ... Mr. Leonard Batchelor
Mr. Fenwick ... Mr. Daniel McCarthy
The Hon. Hildebrand Carstairs

Mr. A. E. Matthews
The Duke of Hull ... Mr. Lawrence Leyton
Muriel Mannering ... Miss Doris Lytton
Lady Harburgh ... Miss Helen Ferrers
Norah Vining ... Miss Marie Hemingway
—Playhouse.

SECRET WOMAN, THE. play in five acts, by Eden Phillpotts. February 22.

Sarah Tapp ... Mrs. A. B. Tapping
Joshua Bloom ... Mr. William Farren
Anthony Redvers ... Mr. Claude King
Jesse Redvers ... Mr. Hunter Nesbitt
Michael Redvers ... Mr. Harold Chapin
William Arscott ... Mr. Horace Hodges
Joseph Westaway ... Mr. Charles Daly
Salome Westaway ... Miss Iris Hoey
Barbara Westaway ... Miss Esme Hubbard
Nathaniel Tapp ... Mr. E. H. Paterson
Ann Redvers ... Miss Janet Achurch
Toby Hannaford ... Mr. J. E. Daniels
Ned Pearn ... Mr. Alan Wade
Police Inspector ... Mr. Thomas Mowbray
—Kingsway.

SENSE OF HUMOUR, A, comedieta, in one act, by J. H. Irvine (produced by the Black Cat Club). September 16.

Mary Featherstone Miss Ella Daincourt
Eileen Hadaway Miss Cecily Barcham
Jack Danfred Mr. A. F. Lyons
Bennett Mr. Percy Vernon
—Rehearsal.

SEVEN BLIND MEN, drama, in one act, adapted from the French, "Atelier d'Avignon," of Lucien Descaves, by José G. Leay. September 2.

Mr. Martin Mr. Clarence Derwent
Knox Mr. Ivor Barnard
Jenkins Mr. Howard Cochran
Stevens Mr. Sidney Burt
Walters Mr. C. A. Wenlock Brown
Franklin Mr. Geoffrey Guise
Mason Mr. Lancelot Lowder
Rogers Mr. Fred Dark
Foxey Bill Mr. W. S. Hartford
—Palladium.

SHAKESPEARE'S DREAM. Pageant of Shakespeare's heroines. (Produced by the Woman Writers' Suffrage League. February 9.

William Shakespeare .. Mr. Charles Esdaile
Puck Miss Beatrice Ferrar
The Spirit of Literature .. Miss Edyth Olive
Clown Mr. Courtice Pounds
Viola Mrs. Leslie Carter
Jessica Miss Esmé Lee.
Portia Miss Marion Terry
Hermione Miss Francis Dillon
Paulina Miss Maud Hoffman
Perdita Miss Hester Margotson
Amiens Mr. George Westlain Davies
Nurse Miss Marianne Caldwell
Juliet Miss Mary Dibley
Desdemona Miss Edith Pither
First Witch Miss Penelope Wheeler
Second Witch Miss Inez Bensusan
Third Witch Miss Armine Grace
Lady Macbeth Miss Cicely Hamilton
Anne Bullen Miss Italia Conti
Attendant Miss Hetta Bartlett
Queen Catherine Miss Janette Steer
Attendant Miss Kathleen Russell
Audrey Miss Agnes Miller
Rosalind Miss Alice Crawford
Touchstone Mr. Plumpton
Celia Miss Winifred Mayo
Kate Mrs. Saba Raleigh
Ariel Miss Esmé Hersee
Miranda Miss Nora Kerin
Cordelia Miss Eva Stuart
Ophelia Miss Lena Ashwell
Imogen Miss Nora Lancaster
Mrs. Ford Miss Eva Moore
Mrs. Page Mrs. J. T. Grain
Beatrice Miss Christie Laws
Portia (Jul. Cæs.) .. Miss Victoria Addison
Cleopatra Miss Adeline Bourne
Attendants Miss Constance Moxon,
Miss Ethel Hart, Miss Lydia Sydney,
Miss Ivonne Kaye.
Sprites Master Walter Woodgate,
Master Harry Whitney, Miss Eva
Drysdale, Miss Gwynne Whitby.
—Prince's.

SHEPHERD, THE, one-act play, by C. A. Forrest. March 11.

The Shepherd Mr. Laurence Hanray
The Wife Miss Estelle Winwood
The Gamekeeper Mr. Oliver Johnston
—Repertory, Liverpool.

SHERBERT OF PERSIA. "Eastern mixture,"

in two scenes. June 24.
Prince Cassim Miss Hulo Hodgson
Mr. Moonday Mr. Alec T. Gillette
Hafiz Mr. Walter Murray
Aza Mr. A. Leslie

Sheeted at Persia continued.

Lady Mary Miss Elinor Tooney
Mrs. Vander Bosh Miss Evelyn Shelby
Mama Vander Bosh Miss Mavis Beames
Miss Herbert Miss Amy Lyons
Herbert Mr. Harry Lowther
—Alphodrom, Eastbourne.

SHE WAS NO LADY, rewritten version of George Grossmith's "thrilling" drama, in one act. September 10.

The Hero Mr. George Grossmith
The Heroine Miss Elinore Terriss
The Villain Mr. Seymour Hicks
The Detective Mr. Kenneth Douglas
The Retainer Mr. George Barrett
The Adventuress Miss Evelyn D'Alroy
The Child Miss Ivy St. Helier
—London Coliseum.

SHOCK-HEADED PETER. Revival of the children's play, in two acts, by Philip Carr and Nigel Playfair, founded on "Der Struwwelpeter." (Originally produced December 26, 1900, Garrick.) December 21.

Papa Mr. T. N. Weguelin
Peter Mr. Edmund Gwenn
Augustus Mr. Edward Rigby
Philip Mr. E. Compton-Coutts
Blackamoore Mr. George Lane
Mintz Master George Selig
Mauntz Mr. W. A. Harvie
Mamma Miss Kate Bishop
Harriet Miss Nellie Bowman
—Vaudeville.

SHOOTING STAR, THE, farcical sketch by F. Kinsey Peile. March 18.

Lord Bernard Mr. James Geidered
Rennell Paton Mr. Cecil A. Collins
Adams Mr. Wyn Weaver
Angela Pinker Miss Marie George
—London Pavilion and Chelsea Palace.

SHYLOCK HYAMS, comedy sketch, by Wal Pink. September 2.

—Hammersmith Palace.

SICKLE AND CROSS, one-act play, in verse, by J. M. Cuthbertson. May 3.

Gerrida Miss Nora Wynn
Orm Mr. Joseph Moore
A Monk Mr. G. B. Hood
Katia Miss Bella Anderson
A Maiden Miss Lole M. MacLachlan
—Royal Institute, Glasgow.

SIGNPOSTS, "fantastic romance in four directions" and an epilogue, by Frank Dix. September 16.

Direction I.

Grom Mr. Leslie Carter
Mawg Mr. Jackson Wilcox
At-ya Miss Margaret Damer

Direction II.

Sir Galahad Mr. Stephen Adeson
Lawrence Mr. Walter Hunt
Lady Ermyntude Miss Buena Bent

Direction III.

John Groom Mr. Leslie Carter
Jim Morgan Mr. Jackson Wilcox
Alicia Miss Margaret Damer

Direction IV.

Galbraith Pankhurst, M.P.
Miss M. Wyn Weaver.
Lawrie Miss Buena Ben
Ernest Mr. Walter Hunt
—Oxford.

SIMPLE LIFE, THE, comedy, in one act, by Julian Kitz. (Produced by the Rehearsal Theatre Introductory Company.) May 11.

Jack Burkitt Mr. Charles A. Roberts
Esther Burkitt Miss Mabel Hewley
Mrs. Knazes Miss Carol Cartwright
Mrs. Selwyn Miss Emily Avison
Julia Purvis Miss Averil Dane
Maid-servant Miss Maud Beverley
—Rehearsal

SINGERS, THE, drama (in Yiddish), in four acts, by Mark Aronstein. March 27.

—Feinman Yiddish Theatre, E.

SINNERS, four-act play, by Constance Glasby. November 18.

Arthur Lloyd Mr. Louis Calvert
Augustus Oliver Mr. Gayer Mackey
Stacey Neville Mr. Charles Cowper
Sir Wilfred Brydon Mr. George Herbert
Lady Brydon Miss Kate Walfred
Sylvia Brydon Miss Dulcinda Glasby
Lord Haven Mr. Arthur Vezin
Mrs. Edinham Miss Eva Dare
Doctor Mr. Herbert Vere
Merton Mr. Willie Scott
Skinner Mr. Arnold Winters
Osra Mr. Charles Clarke
Sooka Mr. George Jones
Jeanne Oliver Miss Rose Ralph

—Palace Pier, Brighton.

SIR FRANCIS DRAKE, romantic drama, in four acts, by E. H. Tyrwhitt-Drake. July 13.

—Kingston Empire.

SIR ROBIN HALL; OR, THE FAIRY SUFFRAGETTES, fantastic opera, in four acts, words by C. J. Tonsley, music by C. E. Cowrick. (Produced by amateurs). May 7.

Sir Robin Hall Mr. Alec J. Barrie
Joe Muggins Mr. A. Yorke-Lester
Mayor of Starborough

—Mr. George W. Clarke

Mr Kidd Mr. Harold H. Holmes
The Watchman Mr. Sydney Harris
A Ballad Monger Mr. W. H. Pilgrim
Mace Bearer Mr. Robert Miller
A Burgess Mr. Harry P. Lever
The Fairy Queen Mrs. A. L. Tippetts
Phantas Miss Hylda Klee
Leader of Suffragettes Mrs. W. L. Cheary
Dorothy Hall Miss Madge Morrall
A Market Woman Miss Eunice Hefford
Judge of Assize Mr. Sydney Harris
Clerk of Assize Mr. Harold H. Holmes
Court Usher Mr. Joseph O'Shea
Foreman of the Jury Mr. Robert English
Counsel for Prosecution Mr. William Harris
Counsel for Defence Mr. William Furber

—Temperance Hall, Leicester.

SIR THOMAS MOORE, historical play (produced by amateurs). December 11.

—Temperance Hall, Birmingham.

SITUATION AT NEWBURY, THE, play, in three acts, by Charles McEvoy. March 18.

Iris Perrin Miss Esmé Wynn
Miss Hamlyn Miss Louise Holbrooke
A Parlour Maid Russell Rogerson
Philip Perrin Mr. Ronald Squire
Morris Mr. Arthur Chesney
A Chauffeur Mr. J. H. Roberts
George Young Mr. Gordon Bentley
Mrs. Perrin Miss Dorothy Massingham
A Gardener Mr. John Garside
A Housemaid Miss Dorothy Kingsley

—Repertory, Liverpool.

SIX PERSONS. Revival of Israel Zangwill's duologue (originally produced December 22, 1893, Haymarket). (Again revived April 29, London Coliseum). January 4.

—Court.

SLAVE RUNNERS, THE, episode of the West African Swamps, by John G. Brandon and Mrs. E. Cantrell. April 22.

Abe Bluch Mr. Geo. Pickett
Capt. Jim Hollis Mr. F. Annesley
Luce Varoa Mr. L. Osborne
The Rev. Arthur Banks Mr. L. Howe
Joe Mr. A. Fisher
An Old Negro Mr. J. Smith
Katherine Innes Miss Campbell

—Poplar Hippodrome.

SUMMERLAND. Amateur production of a musical fairy play in two acts and a tableau, written and composed by Hubert Rooney. March 7.

Mortals:

Miss Primrose Miss Morris
Myrtle Primrose Miss Molly Meagher
Lady Pickleberry Brown Miss Brunton
Ellen Miss Lily Douglas
Doris Miss Ellen Byrne
Susie Miss Gracie Nolan
Sheila Miss Nance Jeffares
Margery Miss Rosalind Cohen
Maudie Miss Alice Nolan

Immortals:

Fairy Queen Miss Kathleen Gerald Byrne
Shiny Eyes Beatrice Leggett Byrne
Kis-mi Miss Joyce Chancellor
Mi-tu Miss Kathleen Armstrong
John Willie Miss Billy Dewar
Humpty Dumpty Miss Paddy Nolan

Characters in Nursery Rhymes:

Jack and Jill Jack Taylor and Nell Jeffares
Little Bo-Peep Miss Eleanor Taylor
Little Boy Blue Miss Billy Jeffares
Curly Locks Miss Violet Mercer

—Gaiety, Dublin.

SMUGGLER, THE. First London production of a spectacular sketch, in five scenes, by Albert Hengler. July 15.

Mary Collet Miss Marie Kildare
Martha Collet Miss Emilie Melbourne
Granny Collet Miss Evelyn De Rheims
George Logan Mr. Cuthbert Taylor
John Logan Mr. W. Lewis
Ned Logan Mr. W. Martinetti
Tom Logan Mr. F. Martinetti
Lieut. Dawson Mr. J. Robertson
Captain Erbe Mr. L. F. Durell
The Waster Mr. C. Martinetti
Little Davey Miss Master Eager
Old Peter Miss W. Brunton

—Hackney Empire

SNAKE WOMAN, THE, drama, in one act, by Rathmell Wilson. (Produced by the Black Cat Club. April 23.

Dick Charteris Mr. Rathmell Wilson
Snake Charmer Mr. Geoffrey Douglas
Boy Miss Violet Lewis
Zillah Miss Eve Balfour

—Clavier Hall, W.

SNOOKERED, first London production of Fred Rome's comediatta. Jan. 1.

—Crouch End Hippodrome.

SOIR, UN, play in three acts, by Gabriel Trarieux. April 24. (Originally produced at the Odéon, Paris, Oct. 18, 1910).

André de Chamboles M. Jean de Land
Commandt. Villars M. A. Bouzin
Achmet M. P. Maugué
André Houvette M. F. Demorange
Mathilde Houvette Mlle. Derigny
Antoinette Villars Mlle. Morni
Miss Clarke Mlle. Fanny Tellier
Le Petit Marc Mlle. Rosa Bloch
Sabine Villars Mlle. Myriam-Deroxe

—Little.

SOLDIER PRINCESS, THE, four-act romantic drama, by Walter Howard. (Nov. 11, Ealing. Sept. 4.

Prince Leopold Mr. Walter Howard
Nicolas Mr. Frederick Moyes
Nigel, the Crown Prince Mr. Alfred Brandon
General Swarzburg Mr. W. A. Mackersy
Colonel Hellenstein Mr. Edward Harrison
Colonel Reinhardt Mr. Walter Hillard
Colonel Stalitz Mr. Joseph Ellis, jun.
Captain Geldermann Mr. Ralph Ennal
Captain Wellburg Mr. William Walton

SUNSHINE GIRL, THE, musical play, in two acts, by Paul A. Rubens and Cecil Raleigh, lyrics by Paul A. Rubens and Arthur Wimperis, music by Paul A. Rubens. February 24.

Lord Bicester.....Mr. Geo. Grossmith, Jun.
Vernon Blundell.....Mr. Basil S. Foster
Commodore Parker.....Mr. George Barrett
Hodson.....Mr. Tom Walls
Stepneyak.....Mr. Robert Nainby
Whitely.....Mr. G. Grundy
Dever.....Mr. W. Stephens
Garing.....Mr. S. Lloyd
Nelgrove.....Mr. G. Lynch
Telfridge.....Mr. J. Grande
Mr. Williams.....Mr. O. Collins
Major Lascelles.....Mr. A. Wellesley
Bobbie McLeod.....Mr. G. Comyn
Policeman.....Mr. Charles Russ
Policeman.....Mr. James Redmond
Sailor.....Mr. Austin Camp
Footman.....Mr. Raynham
Flood.....Mr. Edmund Payne
Lady Rosabelle Merrydew.....Miss Olive May
Marie Silvaine.....Miss Mabel Sealby
Emmeline.....Miss Violet Essex
Sybil.....Miss Avica Kelham
May.....Miss Blanche Stocker
Lucy.....Miss Elsie Collier
Violet.....Miss Florence Reade
Lily.....Miss Olive Wade
Kit.....Miss Marie Mitchell
Lady Mary.....Miss Irene Warren
Miss Molyneux.....Miss Gladys Wray
Hon. Miss Grey.....Miss Pattie Wells
Lady Clara.....Miss Dorothy Fane
Miss Rivers.....Miss Ethel Lawson
Miss Pontifex.....Miss Kitty Undley
Brenda Blacker.....Miss Connie Ediss
Della Dale.....Miss Phyllis Dare
—Gaiety.

SUNNY BUSHES, playlet, by Horace Annesley Vachell. December 9.

William Panel.....Mr. George Fawcett
Mrs. Panel.....Miss Ethel Beaumont
Nathaniel Leveson.....Mr. Ernest Leicester
Judge Taylor.....Mr. Eldrett Gulson
—Shepherd's Bush Empire.

SURPRISE OF HIS LIFE, THE, one-act play, by Jess Dorynne. (Produced by the Pioneer Players.) April 21.

Mr. Jenkins.....Mr. Telford Hughes
Mrs. Jenkins.....Miss Gwynneth Galton
Eliza.....Miss Edyth Olive
Emily.....Miss Athene Seyler
Sally.....Miss Auriol Lee
Alfred Williams.....Mr. W. B. Abington
—King's Hall, W.C.

SUSAN'S EMBELLISHMENTS, a play, in one act, by Arthur Eckersley. December 23.

Susan Smith.....Miss Clare Greet
Jane Pratt.....Miss Betty Ward
Miss Wilcox.....Miss Mary Merrall
Bill Smith.....Mr. Edward Rigby
—Palace.

SUSANNE'S GEHEIMNISS (SUSANNE'S SECRET), German intermezzo in one act, music by Ermanno Wolf-Ferrari. February 19.

Count Gil.....Mr. George Parker
Countess Susanne.....Miss Therese M. Schlagintweit
Sante.....Mr. George Tili
—Gaiety, Manchester.

SUBMARINE F7, THE, playlet, adapted from the French of Ath. Moreux and J. Péard, by Harold Simpson. March 25.

Lieut. Gordon.....Mr. Wordley Hulse
Lieut. Crawford.....Mr. Clifford Marquard
Dennis.....Mr. Arthur Robson

The Submarine F7 continued.

Sutton.....Mr. Charles Benson
Foster.....Mr. M. Hodgson
Rogers.....Mr. H. Wynn
Bell.....Mr. J. Patrick Turnbull
Birch.....Mr. Hugh Kane
Cox.....Mr. F. Hall
Chadwick.....Mr. Buckley
Evans.....Mr. J. Gibbs
—Tottenham Palace.

SWEEPING THE COUNTRY, comedy, in two acts, by William Paul. December 10.

James McKay, J.P.....Mr. Gerald Macnamara
Mrs. McKay.....Miss Evelyn Fitzgerald
Molly.....Miss Kathleen Laurence
Mrs. Gray.....Miss Mary Crothers
Charlie Moore.....Mr. C. J. Abbey
Arthur Vincent.....Mr. Jackson Grahame
Andy Cunningham.....Mr. J. M. Harding
Paddy Doyle.....Mr. Alan Whitley
Albert Parr.....Mr. John Field
—Opera House, Belfast.

SYLVIA GREER, comedy, in three acts. November 16. Last performance (the 11th), November 27.

Dr. Wybrant.....Mr. Guy Standing
Mr. Blount.....Mr. Hugh Ardale
Captain Harte.....Mr. Reginald Owen
Mr. West.....Mr. Edward Rigby
Bertie Channing.....Mr. P. Perceval Clark
Paget Carmody.....Mr. Heath Haviland
Sir John Gatacre.....Mr. W. R. Staveley
Colonel Greer.....Mr. C. M. Lowne
Sylvia Greer.....Miss Ethel Warwick
Mrs. Greer.....Miss Trevor Lloyd
Mrs. Harte.....Miss Alice Mansfield
Mrs. West.....Mrs. Sam Sothorn
Lillian Channing.....Miss Constance Little
Kitty Ingersoll.....Miss Jane Savile
Lady Gatacre.....Miss Claire Pouncefort
Grace Woolcott.....Miss Lydia Russell
A Maid.....Miss Nancy Girling
—Queen's.

TANGLED WEDLOCK, farce, in one act, by J. H. Oliver. October 11.

Rev. Walter Fry.....Mr. L. E. Notcutt
Fred Alden.....Mr. Edmund Daly
Gwendolyn Davies.....Miss Myra Selwyn
Matilda Graham.....Miss Joyce Moore
—Clavier Hall, W.

TANTRUMS, play, in three acts, by Frank Stayton. October 22. Last performance (the 23rd) November 9.

Myrtle.....Miss Christine Silver
Cranley Fordyce.....Mr. John Deverell
Rose.....Miss Dora Barton
Mrs. Halstead.....Miss Nellie Bouvier
Virginia.....Miss Marjorie Day
Mr. Halstead.....Mr. O. B. Clarence
Butler at the Halsteads'.....Mr. L. Williams

Parlourmaid.....Miss Gladys Preston
Charlton Vansittart.....Mr. Charles Maude
Porter.....Mr. Gordon Hay
Waiter.....Mr. Roland Pertwee
—Criterion.

TAR AND THE TARTAR, THE, "one-act vaudeville." November 11.

Mustand Pasha.....Mr. W. Gordon Meagor
Jim Jagers.....Mr. Jack White
Bill Bowling.....Mr. Jack Hill
Zenobia.....Miss Lillian Claire
Haidee.....Miss Doris Hamilton
—Islington Empire.

TEA AND BANNOCKS, a duologue, by Frances M. Gostling and Lalla Henderson. February 13.

Mrs. Macpherson.....Miss L. Henderson
Mrs. Robertson.....Miss Ethel Cassels
—Royal, Worthing.

TELEGRAM, THE, one-act play, by Jess Dorynne, October 18.

Delia Cartton Miss Jess Dorynne
Mrs. Luttrell Miss Estelle Stead
John Warren Mr. Charles Mansell
Maui Miss Martha Vago
—Little.

TEMPO FURIOSO, Boethian episode, in one act, by Howard Cosman, June 24.

Ludwig Van Beethoven Mr. Arthur Chesney
Ferdinand Rels Mr. Howard Cosman
Fran Goldstein Miss Alice Mansfield
Marie Miss Estelle Winwood
—Winter Gardens, New Brighton.

TEMPTATION OF SIR GALAHAD, THE, play, in blank verse, by G. Lally, June 25.

Sir Galahad Miss Gwendolen Lally
Vivien Miss Cathleen Nesbitt
Spirit of the Lake Miss Anna Nesbitt
—Court.

TERRIBLE TOREADOR, THE, sketch. (Produced by Leo Fields.) March 25.

The Terrible Toreador Mr. Leo Fields
Juanita Miss Little Leonard
Prince Alfonso Mr. Geo. Steele
Slesher Mr. Bobbie Walker
Sir Percival Spendall Mr. Bertram Thomas
—Euston.

TERRORIST, THE, presentation for the first time on the London variety stage of an episode of Russian life, by Laurence Irving. (Originally produced April, 1911, Duke of York's.) February 5.

The Governor's Sister Miss Beatrice Smith
Osip Mr. George Owen
Col. Jablonski Mr. A. C. Hardie
General Obelyani Mr. Fred Grove
The Terrorist Miss Mary Forbes
—Middlesex.

TEXAS RANGER, THE; OR, THE VANISHING RACE. "Play of the Plains," in three acts. (July 1, Prince's, Portsmouth.) July 8.

Freshwater Jack Mr. Cecil Klein
Colonel Marshall Mr. Arthur S. Pitt
Lieut. Vivian McClure Mr. Danell Greene
Surgeon-Maj. Mitchell Mr. Frank Norman
Lone Wolf Mr. Vernon Travers
John Yellow Dog Mr. Brian Daly
Red Bull Mr. Frank Richardson
Old Tom Mr. Linton L. Bishop
Private Perry Mr. Alfred Carpenter
Hopewah Mr. Alfred La Folle
Schneider von Dam Mr. Peter H. Gardner
Mrs. Martha Ramsey

Mrs. J. W. Braithwaite
Ann Washington Miss Amy Loraine
Ne-wa-ta Miss Ethel Greene
Ethel Marshall Miss Ethel Raynor
—Holloway Empire.

THANK GOODNESS, farcical comedy sketch. October 7.

Horace Percival Mr. Nevill Graham
Mrs. Percival Miss Dorothy Dale
An Unknown Man Mr. Edward Beecher
Maid Miss Trixie Ray
—Palace, Reading.

THEIR POINT OF VIEW, one-act play, by Wilfred Cobley. (First variety production, January 6, 1913, Palladium.) April 27.

—Haymarket.

THERÈSE RAQUIN, revival of A. Teixeira de Mattos's translation of Emile Zola's play, in four acts. (Originally produced October 9, 1891, Royalty.) April 23.

—Court.

THIRD TIME, THE, one-act play, by Francis M. Gostling, June 14.

Catel Hammon Mlle. Norva
Pierre Le Run Mr. J. H. Irvine
Nimon Spot Adamson
—Clavier Hall, W.

THOMPSON IN TIR-N'A-N'OGE, fantasy, in one act, by Gerald Maenhamara. December 9.

High King of Tir-N'a-N'oge

Mr. Jackson Graham
Finn Mr. Norman Gray
Angus Mr. C. J. Abbey
Cuchulainn Mr. C. K. Ayre
Cormac Mr. Chas. Wilson
Maev Miss Kathleen Laurence
Gracina Miss Evelyn Fitzgerald
Thompson of Scarva Mr. J. M. Harding
—Opera House, Bellas.

THOU SHALT NOT, sketch, by N. Thorpe Mayne. (April 1, Bedford.) July 22.

Leslie Heseltine Mr. N. Thorpe Mayne
Amyas Heseltine Mr. Leo G. Lilly
Harold Grey Mr. Mervyn Tempest
Harpur Mr. Frank Smith
Jessica Grey Miss Beryl Hamilton
—Victoria Pier, Folkestone.

THUMBSCREW, THE, one-act play, by Edith Lyttelton. (Produced by the Pioneer Players.) December 15.

Bernice Field Miss Phyllis Ralph
Mrs. Field Mrs. Saba Raleigh
Will Dengate Mr. Shiel Barry
Joe Seldon Mr. Alfred Sangster
Mrs. Dengate Miss Lillian Revell
Mrs. Muggle Miss Margaret Yarde
Bob Miss Irene Ross
Lucy Miss Bessie Courtney
Fred Mr. Willie Courtney
—Little.

THREE CHAPTERS FROM LIFE, dramatic scena, in three parts, by Edwin Beverley. June 17.

—Euston.

THREE COMMON PEOPLE, play in one act, by Neil Lyons and "Henry Seton." (First Music-hall presentation March 11, Victoria Palace.) Subsequently played at the Vaudeville as PENNY A BUNCH. February 5.

Ali Beeny Mr. Blake Adams
Poppy Dyke Miss Florence Lloyd
Sarah Moon Miss Pollie Emery
—Court.

THREE DAYS IN THE LIFE OF SAPHO, condensed version of Alphonse Daudet's *Sapho*. April 29.

Fanny le Grand Miss Jessamine Newcombe
Cesaïre Gaussin Mr. J. W. Hooper
Héttéma Mr. Charles Whitely
Mme. Héttéma Miss Lily Fern
Féomant Mr. A. W. Fleming
Pierre Baby Entwistle
Jean Gaussin Mr. Cameron Matthews
—Edmonton Empire.

THREE KNOCKS, sketch written by Messrs. A. Luck, E. Lotinga, and Leonard F. Durell. January 29.

Mr. Benjamin Fleetwood Mr. M. Alwyne
Mrs. Edith Fleetwood Miss M. Thorpe
Mr. William Ashcroft Mr. A. Dane
Jan Jesser Mr. Ernie Lotinga
Suzette Mlle. Rie Costa
—Woolwich Hippodrome.

THUMBS UP, Stageright production of a sketch in three scenes, by Fred Karno, Hickory Wood, and Albert Bruno. March 1.

Shakey Andronicus Mr. Albert Bruno
Dromo Mr. Geo. Dalper
Balash Mr. William Chewd
Zazara Mr. Fred Newham
Emperor Mr. Bert Crewe
The Silent Knight Mr. Jack Sinclair
Nadea Miss Julia Barrett
Nitish Miss Lydia Weber
—Hippodrome, Aston.

TIDE, THE, play, in four acts, by Basil Macdonald Hastings. December 14. (On December 30 the piece was played without the last act and otherwise altered in form.)

Felicity Search Miss Ethel Warwick
Dr. Stratton Mr. Norman Trevor
Jerry le Maître Mr. Shiel Barry
Lieut.-Col. Whithair Mr. Edmond Breen
Mrs. Bretherton Miss Cicely Hamilton
Maisie Bretherton

Miss Muriel Martin Harvey
Mr. Strick Mr. Heath Haviland
Tom Denny Mr. J. T. Macmillan
Hotel Chambermaids: Miss Nancy Gilling, Miss Lydia Russell, Miss Kathleen Barrett. Page at the Hotel: Mr. Eric H. Albury.

—Queen's.

TOASTED CHEESE, comedy drama. June 17.

John Brown Mr. J. D. Fox
Mary Brown Miss Daisy Cryer
Harry Thornton Mr. Ed. Avinall
Bill Jackson Mr. Gordon Kingsley
Cissie Brown Miss Violet Lytton

—Royal, Blackburn.

TRACKED, sketch, in one scene, by William Wade. August 16.

Mary Morris Miss Laura Hansen
Eileen Miss Carrie Johnson
Gideon Banks Mr. Stanley Ravenscroft
Dick Connors Mr. Hugh Montgomery

—Britannia.

TRAFALGAR. First London production of a nautical and spectacular sketch, based on the late Robert Buchanan's drama, "The Mariner of England." Originally produced Coliseum, Glasgow May 29, 1911. March 4.

—South London Palace.

TRAGEDY OF A COMIC SONG, THE, piece, in one scene, adapted by Alfred Wareing from a story by Leonard Merrick. April 16.

The Frenchman Mr. H. A. Saintsbury
The Journalist Mr. Frederick Culley
The Waiter Mr. Eliot Makeham

—Royalty, Glasgow.

TRANSFORMATION OF BACCHUS, THE, dance scena, by H. Saxe-Wyndham, music by Grace Hawkins. (Originally produced, July 2, Guildhall School of Music.) July 22.

Lay Brother
and Mlle. Katinska
Spirit of Wine
Young Bacchus Miss Ivy Davies

—Kennington.

TRAPPED, play, in one act, by Neilson Morris. (Amateur production.) April 29.

James Anderson Mr. A. J. Neill
Edward Mr. Leslie Rea
Inspector Graves Mr. A. Hewlett Smith
Rachel Moore Miss Ellie Chester

—Clavier Hall, W.

TRAVELLERS, play, in three acts, by Norman McKeown. (Produced by the Stage Society.) February 4.

Mr. Warrington Mr. H. Athol Forde
Jack Baker Mr. Guy Rathbone
Hubert Ruthven Mr. Ralph Hutton
Muriel Ruthven Miss Madge McIntosh
Tom Mr. Hugh F. S. Casson
Josh Mr. Sebastian Smith
Waiter Mr. Charles Bishop
Ted Mr. F. Cresfan
Sandy Mr. F. Cremlin
Amos Mr. Gerald Merrieles
Bill Mr. E. H. Paterson

—Prince's.

TRAVELLING MAN, THE. Revival by the Morality Play Society of Lady Gregory's play. February 9.

—Court.

TRILBY. Revival of the drama, in four acts, adapted by M. Salter from du Maurier's novel. (Originally produced at the Royal, Manchester, September 7, 1895; Haymarket, October 30, 1895.) February 19. Last performance (the 48th), March 30.

Svenzali Sir Herbert Tree
Talbot Wynne Mr. Edmund Maurice
Alexander McAister Mr. A. E. George
William Bagot Mr. E. Ion Swanley
Gecko Mr. Henry Morrell
Zouzou Mr. Ross Shore
Dolor Mr. Philip Merivale
Oliver Mr. Frank Conroy
Lorimer Mr. Peter Upcher
Rev. Thomas Bagot

Mr. Walter R. Crighton,

Manager Kaw Mr. Francis Chamber
Trilby O'Ferrall Miss Phyllis Neilson-Terry
Mrs. Bagot Miss Dora Dill
Madame Vinard Miss Rosina Filippi
Angèle Miss Laura Cowie
Honorine Miss Joan Chaloner

—His Majesty's.

TRIUMPH OF THE BLIND, THE, drama, in four acts, by Forbes Dawson. September 16.

Andrew Marston Mr. James R. Sinclair
Mr. Dunstan Mr. W. J. Robertson
Doctor Darley Mr. Walter Brodie
Dr. Runciman Mr. George Brunswick
Claude Dunstan Mr. Charles Lind-Vivian
Rundle Mr. Walter McEwen
Anthea Runciman Miss Enid Baird
Grace Panmure Miss Doris Digby
Adeline Miss Hermione Lester
Mary Miss Alice Esden

—West London.

TROLIUS AND CRESSIDA was revived for the Elizabethan Stage Society by Mr. William Poel, King's Hall, Covent Garden. December 10.

TURNING POINT, THE. English version, in three acts, of Henry Kistemaeker's play, *La Flambee*, by Peter Le Marchant. October 1.

Lieutenant-Colonel Felt

Sir George Alexander
Bertrand de Mauret Mr. Athol Stewart
Marcel Beaucourt Mr. Godfrey Tearle
Julius Glogau Mr. E. Vivian Reynolds
Monseigneur Jussey Mr. J. D. Beveridge
Stettin Mr. Rupert Lister
Henri Cartelle Mr. Alfred A. Harris
Paul Rudiet Mr. Harold Holland
Justin Mr. Edgar B. Payne
The Mayor Mr. Herbert Rea
Dr. Dufot Mr. W. Coats-Bush
Recorder to M. Rudiet Mr. John Ridley
Orderly Mr. Austin Fehrman
Country Policeman Mr. V. C. Guy
Monique Felt Miss Ethel Irving
Yvonne Stettin Miss Norma Whalley
Thérèse Deniau Miss Lettice Fairfax
Annette Miss Olga Nicholson

—St. James's.

TWELFTH MAN, THE, dramatic sketch July 22.

—Collins's.

TWELFTH NIGHT, Shakespeare's comedy, arranged in three acts. November 15.

Orsino Mr. Arthur Wontner
Sebastian Mr. Dennis Neilson-Terry
Antonio Mr. Herbert Hewetson
A Sea Captain Mr. Douglas Munro
Valentine Mr. Cowley Wright
Curio Mr. Frank Conroy
Sir Toby Belch Mr. Arthur Whitby
Sir Andrew Aguecheek

Mr. Leon Quartermaine

Malvolio Mr. Henry Ainly
Fabian Mr. H. O. Nicholson
Feste Mr. C. Hayden Coffin
Priest Mr. Edgar Playfair

Twelfth Night (continued).

1st Officer Mr. Francis Roberts
 2nd Officer Mr. Herbert Alexander
 Servant Mr. Neville Gartside
 Olivia Miss Evelyn Millard
 Maria Miss Leah Bateman Hunter
 Viola Miss Lillah McCarthy
 Lords, Guests, Sailors, Officers, Musicians,
 Attendants, Messrs Geo. Burrows, Maurice
 Tosh, Gilbert Chalmers, Colena, Felix
 Aylmer, William Moore, Harold French,
 Eric Lugg, H. B. Waring, Reginald Gar-
 nett, Cecil Apted, J. Burrows, S. Belin-
 fante, and Misses Margaret Bruhling, Vera
 Dyer, and Enid Rose.

—Savoy.

TWELFTH NIGHT. Sir Herbert Tree's re-
 vival of Shakespeare's play. May 23.

—His Majesty's.

TWELVE O'CLOCK. one-act play, by F. Kinsey
 Peile January 15.

Sir George Purvis Mr. Francis Chanier
 Tomkinson Mr. Frank Collins
 Binks Mr. E. Cresfan
 Charles Trefusis Mr. Richard Neville
 Pym Mr. Reginald Hunter
 Mrs. Bryanston Smyth

Mme. Lydia Yavorska
 —Finsbury Park Empire.

TWICE REMOVED. farcical comedy, in three
 acts, by Beard Francis and Herbert Læ-
 land. May 27.

Tim Lovejoy Mr. Kenna Lawson
 Mr. Burton Mr. Somers Bellamy
 Sir Giles de Feetum Mr. A. H. Jenner
 Dick Mr. Lawrence Robbins
 Smith Mr. B. Moore
 Mrs. Burton Miss Madge Haines
 Alice Miss Kathleen Goslett
 Sophie Lovejoy Miss St. Barbe
 Sarah Miss Marcella Hudson
 Anne Miss Evelyn Crichton

—Royal, Colchester.

TWIXT HEART AND SOUL. sketch. October
 25.

Fra Angelo Mr. Bernard Copping
 Dr. Keith Mr. C. A. James
 Irene Chester Miss Isa Beilington
 —Tivoli, Manchester.

TWO LITTLE SCOUT BOYS, patriotic drama,
 in four acts, written by John Dunbar and
 Herbert Lloyd. December 2.

Sir George Vanbrough. Mr. Harold Greaves
 Lieut. Jack Vanbrough, R.N.

Mr Herbert Evelyn
 Capt. Stephen Vanbrough, R.E.

Mr. David Macfarlane
 Hon. Bertie Blatchford. Mr. Frank Kelland
 Bob Gillings Mr. Herbert Lloyd
 Patrick McGuire. Mr. Fred A. Morley
 P.C. 1020 X Division. Mr. Fred A. Morley
 Postman Mr. Hastings
 Scout Master Mr. Cooper
 Michael Strauvitch Mr. Edward Lowrie
 Margot Miss Glory Kelland
 Mrs. McGuire Miss Glory Kelland
 Mrs. Cornelia van Hayter

Miss Leslie Warner
 Marguerite D'Estelle Miss Ethel Vinroy
 Evelyn Vanbrough. Miss Winifred Whyte
 Jack Miss Doris Nowland
 Peter Miss Isabel Hunt
 —Royal, Rotherham.

TWO OF THE OLD BOYS. one-act play,
 by Winifred St. Clair. July 3.

The Professor Mr. F. W. Lamb
 Mrs. Rowley Miss Winifred St. Clair
 Bertha Miss Irene Greenleaf
 —Caxton Hall, W.

TYPHOON, play, in four acts, translated
 from the German of Melchior Leugyel
 by Laurence Irving. Oct. 8.

Tokeramo Mr. Laurence Irving
 Kobayashi Mr. Henry Crocker
 Voshikawa Mr. Robin Shiells
 Omayi Mr. Basil Sydney
 Hironari Mr. Wilfred Fletcher
 Kitamaru Mr. A. Sheko
 Amamari Mr. L. B. Fujiya
 Yamoshi Mr. Charles Terric
 Miyake Mr. W. I. Bashi
 Yotomo Mr. George G. Carr
 Georges, Tokeramo's Servant

Mr. J. Slain

Renard-Beinsky Mr. Bertram Forsyth
 Professor Dupont Mr. James Shea
 President of the Assize Court

Mr. Wentworth Fane

Procureur Mr. Lionel Braham
 Counsel Mr. James Stanners
 Usher Mr. J. Arnold
 Interpreter Mr. B. Wells
 Jurymen Mr. K. Clegg
 Dupont's Wife Miss Winifred Turner
 Therèse Miss Enid Lorimer
 Helene Miss Mabel Hackney
 —Tyne, Newcastle.

UNDERSTUDY, THE, musical monologue, by
 George Arthurs, music by J. W. Tate, pro-
 duced by Mlle. Marise Fairy. Jan. 1.

—Alhambra.

UNCLE SAM, Anglo-American farcical comedy,
 in three acts, by Herbert Shelley. (Aug.
 19, Royal, Nottingham.) Sept. 30.

Uncle Sam Mr. John Beauchamp
 Billy Brown Mr. Herbert Shelley
 Reuben Grey Mr. Bruce Allen
 Max Scheink Mr. Tom Taylor
 Mr. Donahue Mr. G. Lyttleton Holyoake
 Spud Murphy Mr. Emmet Dunbar
 Mary Brown Miss Félicie Roche
 Ansonia Cooney Miss Drusilla Hanbury
 Valetta Miss Valentine Savage
 Mrs. Samuel Brown Miss Sophie Larkin
 —King's, Hammersmith.

UNDINE, "Idyll of Forest and Stream," the
 pantomime and music by Manuel Klein.
 May 20.

The Lord of Rose Hill

Mr. Douglas Payne

The Lady of Rose Hill
 Miss Margaret Murch
 Jacqueminot Miss Irene Ash
 Ursula Miss Katherine Strong
 Atheling Mr. Maximus Weily
 A Court Jester Mr. Oliver Smith
 A Shepherd Mr. Harold Marshall
 Undine Miss Annette Kellermann
 —Oxford.

UNORTHODOX BISHOP, AN, comedy, in one
 act, by E. M. Thorpe. (Produced by the
 Oncomers Society.) June 27.

Priscilla Brown Miss Mildred Orme
 Letitia Brown Miss Daisy England
 Kesiah Miss Betty Stannard
 Susie Vernon Miss Olive Banbury
 Jack Ingleton Mr. Paul Wynter
 —Little.

UNSEEN KINGS, mythological verse-play, in
 one act, by Eva Gore Booth. (Produced
 by the Independent Theatre Company.)
 Jan. 25.

Cuculain Mr. Patrick Quill
 Cathvah Mr. George Fitzgerald
 A Bard Mr. Breffni O'Rorke
 Niamh Miss Violet Mervyn
 Níneen Miss Helena Molony
 A Stranger

Mme. Constance de Markievicz

First Singer Miss Nettie Edwards
 Eileen Furlong Miss Eileen Furlong
 —Abbey, Dublin.

UNSER DOKTOR (OUR DOCTOR), Volksstück (People's play) with incidental songs, in four acts, by Leon Treptow and Louis Herrmann. (Produced by the Deutsches Volkstheater, West London.) Feb. 4.

Lebrecht Herr Ernst Kuehl
Johanne Lebrecht Frau Olga Sylge
Paul Lebrecht Herr G. T. Lambert
Captain Petersen Herr Max Bergam
Röschen Petersen

Fräulein Hedda Kostner
Tübbcke Herr Alfred Goltermann
Else Tübbcke

Mummel Herr Richard Mueller
Fritz Stürmer Herr Max Sylge
Hasse Herr Karl Bach
Lilli Fandango Fräulein Olga Romberg
Mispel Herr W. J. Schmidlin
Scheffler Herr Hans Kamm
Teckelmann Herr Fritz Haase
Emil Herr Erich Sylge

—Court.

UP A TREE, comedy, in one act, by G. Lally. June 25.

Pappy Vanderbent Miss Vera Marshall
Lady Lessingham Miss Cathleen Nesbitt
Lord Culverton Mr. Charles Lascelles

—Court.

USURERS, THE, Socialist play, by Mr. and Mrs. Leon Lejust. (Produced by the British Socialist Party Dramatic Society.) April 14.

—Walton College, Liverpool.

USURPERS, THE, comic opera, by Dudley S. Page, composed by H. Sullivan-Brooke. (Produced by amateurs.) October 28.

Valerie Mr. Joan Doran
Count Saffronie Mr. Philip Williams
General Skopia Mr. B. M. Jary
Baron Teuchra Mr. Basil Neale
Cronio Mr. Dudley Page
Elbassan Mr. S. Broad
Kroja Mr. T. O. Earish
Jafar Mr. Percy Wright
The Iman Mr. E. Broad
Jamema Mrs. Harry Howes
Lezah Miss Isa White
Rene Miss Ethel Sporne
Murah Miss Grace Page
Amara Miss May 'opkiss
Nana Miss Jessie Dunning
The Almah Miss B. Rowell
Princess Thalia Miss Trixie Smith

—Royal, Kings Lynn.

VEGETARIANS, THE, The Cambridge University Footlights Dramatic Club presented a dietetic absurdity, in two acts, by H. Rottenberg, music by J. W. Ivimey, extra numbers by C. F. Smyly and Alan Murray, extra lyrics by James Heard and R. F. Patterson. June 13.

Jim Carthrop Mr. R. M. Dexter
George Renfrew Mr. G. A. C. Moore
Edward Frensham Mr. P. D. Ravenscroft
Algernon Gormeigh Mr. C. J. W. Miller
Philip Burt Mr. O. D. Winterbottom
Henry Cote Mr. H. Cuthbertson
Thomas Artoe Mr. H. C. M. Farmer
William Berry Mr. E. F. H. Taylor
Newton Pippyn Mr. O. W. Nicholson
Arthur Choke Mr. W. S. Watkins
Elihu P. MacFaddist Mr. L. S. Straker
Benjamin Berwick, F.R.S.

Solomon Kantegel Mr. S. d'a Luard
Solomon Kantegel Mr. J. B. Neale
Ehenezer Pott Mr. W. E. Harris
Porter of Botolph Hall Mr. R. W. Gosse
Dr. Welped Boddy

Professor Gastrico Mr. S. H. Greville-Smith
Professor Gastrico Mr. R. A. Evans
Iris Carthrop Mr. M. Cuthbertson
Ethel Maine Mr. D. Carmichael
Miss Benskin Mr. H. V. Tennant
Mrs. Myrtle Mr. G. L. Cazalet

—Court.

VENETIAN NIGHT, A, spectacular wordless play, in four scenes and thirteen episodes, by Carl Vollmöller, with music by Friedrich Bermann. November 11.

The Young Stranger .. Mr. Paul Biensfeldt
The Young Marquise .. Miss Maria Carmi
The Bridegroom from Mestre

Mr. Joseph Klein
The Lover Mr. Hans Felix
Pipistrello Mr. Ernst Matray
A Venetian Girl

Miss Gertrude Hesterberg
The Hotel Proprietor .. Mr. Berthold Reissig
Trappola Mr. George Hoetzel
—Palace.

VERDICT OF CONSCIENCE, A, episode, by Ivan Firth. October 11.

Ruth Miss Joyce Moore
Her Husband Mr. Edmund Daly
Clive Mr. Ivan Firth
Clavier Hall, W.

VERY MUCH MARRIED, farce, in three acts, by Vane Sutton-Vane. June 20.

Mrs. Dowsett-Greene Miss Emily Luck
Miss Sophia Chatfield .. Miss Ruth Norreys
Lambert Mr. Clifford Heatherley
Lord Ceresby Winterport

Mr. Ernest Thesiger
Mr. Basil Fyske Mr. Vane Sutton-Vane
Mr. Justinian Dilke, J.P.

Mr. Clarence Derwent
Miss Dora Adams Miss Vera Cunningham
Mr. Finch Mr. Edward Viner
Hotel Manager Mr. Stacey Hamilton
Miss Dod Miss Marjorie Rose
Miss Winifred Lock Miss Nina Hazel
Pauline Miss Faith Celli
Miriam del Tolga Miss Ruby Miller
—Little.

VICAR OF WAKEFIELD, THE, adaptation of Goldsmith's novel by Herbert T. Ranger. (Produced by amateurs.) April 24.

Dr. Primrose Mr. W. H. Banks
Squire Thornhill Mr. Herbert T. Ranger
Mr. Burchell Mr. H. O. Barnett
Moses Mr. Douglas Grundy
Dick Master Phillott
Jenkinson Mr. Bruce Norman
Officer Mr. H. B. Harding
Mr. Symonds Capt. de Pledge
Olivia Miss Brenda Harvey
Sophia Miss Eileen Growse
Mrs. Primrose Miss C. Holmes
Mrs. Symonds Miss M. Fraser
—Winter Gardens, Cheltenham.

VICE VERSA, F. Anstey's comedy, in three acts, transferred from the Comedy to the Globe, January 6. Last performance (the 42nd), January 20.

VILLAGE FIRE BRIGADE, THE, skit, in one scene. Produced by Alfred Lester (January 29, Tivoli). January 22.

—Crouch End Hippodrome.

VILLAGE SPORTS, THE, London production of a revised version of the Karno sketch. November 11.

—South London.

VIOLETS, romantic drama in three acts, adapted by Hugh Mytton from "The Flowers That Bloom in the Spring." January 13.

Lady Mildred Miss Ridgway
Queen Parma Miss Hurndall
Tatters Miss Kathleen Alcock
Policeman Mr. A. Sterry
Earl of Thelston Mr. F. W. Hodges
Andante Piccadilly Mr. E. Ridgway
Teddy Bear Miss D. Welby
Dog Master Frank Sturt
Smutty Master R. Alcock
Housemaid Miss M. Salmon
Slimey Miss O. Ridgway
—Assembly Rooms, Surbiton.

VIOLIN-MAKER OF CREMONA, THE, a revised version of Jerome K. Jerome's one-act play, adapted from "Le Luthier de Crémone" of François Coppé. (Originally produced at the Novelty, March 31, 1888.) February 26.

Faddoo Ferrari ..Mr. C. Maynard Brown
GianninaMiss Ada Hatchwell
SandroMr. Fred Hill
FillippoMr. Ernest Rivarz
—Olympia, Sherditten.

VIPERESS'S VENGEANCE, THE, OR, THE FINGERMARKS OF FATE, a melodrama, by George R. Sims. July 2. (Actors' Orphanage Garden Party.)

HectorSignor Frederico Volpasi
DodoSignor Kennethoff Douglasoff
Titus SquelchSignor Cyrilo Mauchial
Paul PopenoffSignor O. B. Clarence
Dr. Bertillon O'Brien.....Edwardi Sassalozzi
AubreySignor Georgious Tawdofski
MarmadukeSignor Henri Kitt-Ki
WarderSignor Ernesto Grahamskoff
DiavolaSignorina Evelynina D'Alroyetti
Mrs. TibbetsSignorina Cicellar Richardski
EffieSignorina Verakoff Coburnosi
—Botanic Gardens, N.W.

VISITE DE NOCES, UNE, play, in one act, by A. Dumas fils. May 5.

De CygneroyM. Hubert Daux
LebonnardM. A. Rouzin
Un DomestiqueM. Pierre Maugue
LydiaMlle. Norva
Mme. de CygneroyMme. Fanay Telhier
—Little.

VISIT OF THE KING, THE, Scottish comedy, in one act, by E. V. Lucas. December 2.

Joseph RobbMr. Watson Hame
Provost AlexanderMr. Milroy Cooper
James GeddesMr. George Greig
John DivotsMr. Ian O. Will
Major WheenyMr. Dickson Moffatt
Mr. GowansMr. Gavin Blake
Isabella HowardMiss Ina Grant
Mrs. AlexanderMrs. Arthur Yates
Robina RobbMiss Laura Cowie
Katrine RobbMiss Dorothy Adams
ChristinaMrs. Stuart Adams
A NurseMiss Elspeth Cameron
Mrs. RobbMiss Florence Hayden
—Palace.

VOYSEY INHERITANCE, THE, Revival of the comedy, in five acts, by Granville Barker. (Originally produced November 7, 1905, Court.) September 7. Last performance (the 80th) November 16.

Mr. VoyseyMr. Edmund Maurice
Mrs. VoyseyMiss Florence Hayden
Trenchard VoyseyMr. Eugene Mayeur
Honour VoyseyMiss Geraldine Olliffe
Major Booth VoyseyMr. Charles Fulton
Mrs. Booth VoyseyMiss Janet Hope
ChristopherMaster Eric Rae
Edward VoyseyMr. Arthur Wontner
Hugh VoyseyMr. E. Harcourt-Williams
Mrs. Hugh VoyseyMiss Grace Lane
Ethel VoyseyMiss Barbara Everest
Denis TregoningMr. Charles Maunsell
Alice MaitlandJean Sterling Mackintay
Mr. BoothMr. William Farren
The Rev. Evan ColpusMr. Charles Daly
PeaseyMr. Moffat Johnston
PhoebeMiss Gwynneth Galton
MaryMiss Vera Cunningham
—Kingsway.

WAGER, THE, musical comedy, by Violet Gibbons and Cyril Stacey. January 24.

Sir Barker GrevilleMr. J. S. Gibbons
DiggsMr. R. R. Bowles
Maximilian GrevilleMiss Violet Gibbons
Stella WestMrs. R. E. Grice-Hutchinson
George NapierMr. De Lisle Bush
ThérèseMiss Dorothea Pidcock
—Ladbroke Hall, W.

The Wager continued.

Mrs. BeamerMiss Elspeth Marling
Obadiah Jobbs, P.C.

Mr. Bruce Bairnsfather
Hilary CampionMr. T. Wildon Thomson
First MagistrateMr. G. Martin
Second MagistrateMr. J. V. Parsons
Magistrate's ClerkMr. W. Ridler, jun.
—Watson Hart, Tewkesbury.

WALDIES, THE, play, in four acts, by George J. Hamlen. (Produced by the Stage Society.) December 8.

Mrs. WaldieMiss Gwynneth Galton
Euphemia WaldieMiss Cathleen Nesbitt
Alec WaldieMr. Philip Leslie
Hannah WaldieMiss Ellen O'Malley
John WaldieMr. Charles Bibby
JeanieMiss Ethel Evans
James PritchardMr. Anthony Warde
Leslie FyfeMr. Ewan Brooke
Allan RossMr. Norman McKeown
—Haymarket.

WALLABY JACK, one-act play, by G. Trevor Rolling and Margaret Chute. August 29.

Wallaby JackMr. Nigel Loring
Sergeant JamesMr. W. Garrett Hollick
—Pier, Eastbourne.

WALLED IN, in one act, by Harold Weston. July 11.

Edith FramptonMiss Mary Manering
Gordon GrahamMr. Nigel Loring
Ernest LittletonMr. D. Lewin Manering
—Gaiety, Hastings.

WALTZ SCREAM, A sketch, invented and arranged by Fred Karno, written and composed by Frank Calvert and Orlando Powell. March 25.

Account Rendered Benedictine
M. KummellMr. H. Matthews
Grand MarnierChas. Usher
Maraschino di ZaraFlorence Marsh
Mlle. AnisetteMiss Rene May
Creme de Menthe Didshe
—Miss Mabel Medrow
—Hammersmith Palace.

WASHING-HOUSE KEY, THE, Scotch comedy sketch. October 21.

Mrs. RobertsonMiss N. Walters
Mrs. ToddMiss B. Armistage
Willie ToddMr. J. C. Burch
Effie RobertsonMiss Mollie Lindsay
—Bedford.

WATER NYMPH, THE, romantic ballet, in one scene, arranged by Lydia Kyasht, with music by Poumey and sole variations by Kadlez. April 2.

The NaiadMlle. Lydia Kyasht
The MagicianMr. Edward Kurylo
—Empire.

WAYFARER'S CHRISTMAS VISION, THE, mystery play. December 14.—Old Palace, Croydon.

WEDDING MORNING, THE, musical version, adapted by Adrian Ross, with music by Lachlan Maclean of the "Anatol" playlet. September 30.

MaxMr. Robert de Bruce
FranzMr. J. Watson
LonaMiss Mariette Dulac
AnatolMr. Leslie Stiles
—Tivoli.

WEEK-END, THE, stagericht production of a farce, in three acts, by Charles Dickinson. April 9.

Sylvester BradleyMr. Bert Morley
Nathaniel GoodnowMr. Clive Currie
Philip CummingsMr. Cecil Calvert
George Washington White
—Mr. Richard Norton

Wilson StoneMr. Charles Danvers
Malvina BradleyMiss Marguerite Murch
Mrs. Daphne WilderMiss Ethel Royale
Imogene CummingsMiss Blanka Stewart
VilmaMiss Darrell
—Ladbroke Hall, W.

WELLINGTON, musical military spectacle by R. Chance Newton, lyrics by J. P. Harrington, music by John Neat. January 22.
—Oxford.

WHAT A DOG! farcical absurdity. March 4.
Dick Twister, alias Fido Mr. Fred Conquest
Joe Fawkwell Mr. Frank Gordon
Jenkins Mr. Fowler Thatcher
Policeman Mr. J. Stevens
Mrs. Easy Miss Kate Vernon
—Holborn Empire

WHAT'S FAIR IN LOVE, one-act play, by C. A. Arfwedson. July 21.
Mary Waring Miss Constance Arfwedson
Jack Maitland, M.D.

Mr. F. Ambrose Flower
The Earl of Maniston Mr. William Fazan
Lord Townby Mr. Basil Osborne
Davis Miss Mimi Raydor
—Rehearsal.

WHAT WOMEN WILL DO FOR LOVE, drama, in four acts, by J. H. Clydes and Walter Saltoun. (May 30, Prince's, Blackburn.) December 2.

Kittie Sharp Miss Carlotta Anson
Lilian Strong Miss Madge Clare
Martha-Angelina Robinson

Miss Florence M. Daly
Colonel Strangeways Mr. Fred C. Ingleby
Desmond O'Gorman Mr. Frank Hertie
Sandy McDougal Mr. Gerald Smythe
Reginald Robinson Mr. Carl Vallender
Lumpy Slagg Mr. Ambrose Horton
Governor of the Prison Mr. Geo. Shreeve
Dr. Molyneux Mr. A. E. Rose
Joe Sharkey Mr. J. Whiteside
Jim Roseblade Mr. J. Leicester
Dick Sugden Mr. T. H. Winter
John Strong Mr. Wilson Howard
—Royal, Stratford.

WHEELS OF TIME, THE, play, in three episodes, dramatised by Robert H. Rowell from a novel by Mrs. Florence L. Barclay. December 17.

Dr. Deryck Brand Mr. Robert H. Rowell
Flower Miss M. Robinson
Jeannette Miss F. Robinson
Stoddart Mr. C. Hudson
—Assembly Rooms, Benton, Newcastle.

WHEN THE DEVIL LAUGHS! dramatic play, in one act, by John Conrad. Oct. 12.
Sir Henry Ingram, F.R.C.S.

Mr. T. T. Warren
Geoffrey Warrington Mr. John Conrad
The Devil Mr. H. Gardner
Thompson Mr. J. W. Fortune
Lady Sylvia Ingram Miss Rita Carson
—Bedford.

WHEN WE BEGIN TO THINK, comedy, by R. J. Dunkelsbuhler. Jan. 26.

A Young Man Mr. P. A. Gawthorn
Henry Mr. Gerald Wiltshire
—Little.

WHERE IS WILLIAM? farce, in three acts, by A. J. Nib, produced for the first time at the West End (Fulham, April 11, 1910.) Feb. 13.

—Court.

WHERE'S THAT GIRL? musical sketch, by "Neil Erskine." Revised version of IN SEARCH OF A GIRL. Nov. 20.

Andrew Molyneux Mr. Alec Torrington
Mollie Desmond Miss Mollie Stoll
Mamie Miss Dorris O'Donnell
Hon. Percy Fitzsneeze

Mr. Reginald Masters
—Clavier Hall, W.

WHERE THE RAINBOW ENDS. Revival of fairy play, in four acts, by Clifford Mills and John Ramsey, music by Roger Quilter. (Originally produced December 21, 1911, Savoy.) December 11.—Garrick.

WHERE THERE'S A WILL—, four-act comedy, by Bernard Parry. Nov. 26. Last performance (the 46th) January 4, 1913.

Richard Temple, K. Mr. Paul Arthur
William Burchell Mr. M. A. Morand
Harry Redgrave Mr. Vernon Steel
Herbert Mossop Mr. Spencer Trevor
Mr. Crossfield Mr. Howard Sturge
Hilda Burchell Miss Dora Barton
Dolly Graham Miss Dorothy Minto
Mrs. Burchell Miss Vane Featherston
Pearson Miss Elizabeth Rosslyn
—Criterion.

WHIRLIGIG OF TIME, THE, play in one act, by Clara Elstob. Jan. 30.

Grace Mervyn Miss Agnese de Llana
Harry Mervyn Mr. Frank Harris
Rt. Hon. James Charteris

Mr. Nigel Severn
Maid Miss Audrey Webb
—Studio

WHITE AS A LILY, drama, in four acts, by Charles Darrell. November 4.

Lord Mount-Arleston Mr. Lionel Belmore
Gordon Canterville Mr. Edward Avinai
Hon. "Dicky" Birchenough

Mr. Herbert Manie
Tom Puttiker Mr. A. B. Lyons
George Maltby Mr. Dallas H. Keand
Guillaume Mr. William Paget
Gesler Mr. Walter Deaham
Parkins Mr. Alfred Renton
P.C. Andover Mr. George Wingham
Dowager Lady Harriet Mount-Arleston

Miss Evelyn Vaudray
Leah Van Zalma Miss Stella Carmichael
Judy Puttiker Miss Marion Beresford
Bobbie Miss Lussanne
Susie Miss Trixie Gem
Eileen Beauclair Miss Dorothy White
—Elephant and Castle

WHITE GIRL SLAVE, THE, melodrama, in four acts, by Joseph M. Wharmcliffe. December 12.

Tom Henderson Mr. Frank V. Fenn
Gerald Denvers Mr. James Jarrett
Will Plumpton Mr. Syd. Claydon
David Lennard Mr. J. L. Inglis
Luke Darvel Mr. Jack Armitage
Don Pedro Castellano Mr. Francis Cavans
Dickson Mr. Leonard Kendall
Policeman Mr. Leonard Conroy
Slader Gellimun Mr. Ned Huzzee
Eva Lennard Miss Gilroy
Moll Carrington Miss M. Brammer
Rose Drummond Miss Carew
Claire Fontenoy Miss Hilda Beverley
—Gaiety, Methil.

WHITE SLAVE, A, play, in four acts, by Edward Thane. December 9.

Victor Ashton Mr. Joseph Millane
Sir Anthony Paget Mr. J. O. Stewart
Jim Gardner Mr. Edwin Maydev
Bernard Crawford Mr. Geo. Porteous
Billy Jarvis Mr. Oliver Seymour
Count Paul Zaloski Mr. Stanley Villiers
Giovanni Mr. Oswald Peters
P.C. Blake Mr. A. Snelling
Pete Clark Mr. Arthur Ross
Sam Kelley Mr. Frank Evans
Spike Fennell Mr. James Revill
David Thomas Mr. John Miller
George Morton Mr. Arthur Rodney
Barker Mr. Ernest Dutton
Wilson Mr. William Walsh
Jessie March Miss Jennie Clare
Inex Morella Miss Graham Edwins
Keerie Paget Miss Mabel Rose
—Star, Swansea.

WHITE SQUAW, THE, dramatic sketch, in one scene, by R. S. Beresford. February 5.
 Harold Trevor Mr. R. S. Beresford
 The Sheriff Mr. John Turner
 Leon Dupreau Mr. Theo Pinand, jun.
 Rosy Sefton Miss Cissie Cleveland
 Brown Eyes Miss Florence Russell
 —Victoria Hall, S.E.

WHO LAUGHS LAST, comedy episode. Produced by J. R. Crauford. January 29.
 Colonel Mark Coverdale

Mr. J. R. Crauford
 Leonard Cooper Mr. Hubert Willis
 Howson Mr. Percy Crauford
 Evelyn Millbrooke Miss Gladys Morris
 —Hippodrome, Eastbourne.

WHO SHALL WIN HIM? one-act farce, by Thomas J. Williams. February 24. (Produced by amateurs.)

—Royal Albert Hall.

WHOSE HAT? duologue, by Violet Gibbons. April 11.

—Boddington, Cheltenham.

WIDOW, THE, farcical comedy, in three acts, by Hubert Stuart. October 29.

Peter Rolf Mr. A. Lubimoff
 Jeffrey Sage Mr. Lenard Calvert
 Reginald Sage Mr. R. Malcolm Strachan
 Allan Lettern Mr. R. F. Thompson
 Lena Wisheart Miss Adela Masson
 Jesse Rolf Miss Vida Varrell
 Charlotte Sage Miss Ethel St. Barbe
 Annie Horton Miss M. E. Ellis
 —Rehearsal.

WIDOW OF WASDALE HEAD, THE, fantasy, in one act, by Arthur W. Pinero. October 24. Last performance (the 27th) November 5.

Sir John Hunslet Mr. A. E. Anson
 Mr. Edward Fane Mr. Vernon Steel
 Tubal Mr. Willie Warne
 Reuben Mr. J. Woodall-Birde
 The Visitor Mr. Fred Kerr
 Mrs. Jesmond Miss Margery Maude
 —Duke of York's.

WIDOW WHO DID, THE, comedy monologue, by Wal Pink. January 29.

—Empire, Liverpool.

WINDS, play for children, in three acts, by Kitty Barne and L. W. Wheeler, and music by Kitty Barne. (Produced by amateurs) (November 29, Court.) January 18.

Air Miss Frankie Browne
 Tornado Miss Matheson
 Mistral Miss Farnell
 Bora Miss A. Primrose
 Sirocco Godfrey Phillips
 Fresh Breeze Miss Marjorie Young
 Simoon Leonard Bartlett
 Squall Eric Richards
 Breath of Air Miss Audrey Tudor-Davies
 1st Puff of Wind Dennis Pegge
 2nd Puff of Wind Valentine Pegge
 Calm Miss Stanford
 1st Doldrum Miss D. Streatfield
 2nd Doldrum Miss Freda Pegge
 3rd Doldrum Miss Gipsy Pegge
 4th Doldrum Miss Norcen Richards
 Jim's Mother Miss Lucy Barne
 Sally Miss Nancy Harrington
 Tony Miss Dorothy Pegge
 —Devonshire Park Theatre, Eastbourne.

WINDS, play for children, written by Kitty Barne and D. W. Wheeler, composed by Kitty Barne. (Produced by amateurs.) November 29.

Air Mrs. Christopher Lowther
 Breath of Air Miss C. W. Baxendale
 Calm Mrs. D. J. Thomas
 Hurricane Miss Dykes Spicer
 Mistral Miss Olive Dickens
 Bora Miss Elaine Dickens

Winds (continued).

Tornado Miss Violet Mouncey
 Simoon Miss Mary Trotter
 Sirocco Miss I. M. Lewis
 Fresh Breeze Miss Angela Hubbard
 First Trade Wind Miss U. N. Griffiths
 Second Trade Wind Miss Olga Dykes Spicer
 Gust George Tatham
 First Puff of Wind C. Bonham-Carter
 Second Puff of Wind D. Bonham-Carter
 Third Puff of Wind Ian Black
 Draught Owen Griffiths
 First Doldrum Miss Doreen Parsons
 Second Doldrum Miss B. Gordon Cleather
 Third Doldrum Miss Merial Green
 Fourth Doldrum Miss Norah Burbury
 Fifth Doldrum Miss Yolande Barron
 Sixth Doldrum Miss G. Y. Hunter
 Dancing Breeze Miss Eileen D'Esterre
 Dancing Doldrum Miss Gracie Curnock
 Mrs. Hall Miss Lucy Barne
 Sally Miss Olga Wharneford
 Tony Miss Dorothy Neville Rolfe
 —Court.

WINTER'S TALE, THE, Granville Barker's revival of Shakespeare's play, arranged in two parts. September 21. Last performance (the 52nd) November 2, followed by three special *matinées*.

Time Mr. Herbert Hewetson
 Leontes Mr. Henry Ainley
 Mamillius Master Eric Rae
 Camillo Mr. Stanley Drewitt
 Antigonus Mr. Guy Rathbone
 Cleomenes Mr. Frederick Culey
 Dion Mr. Frederick Morland
 Polixenes Mr. Charles Graham
 Florizel Mr. Dennis Neilson-Terry
 Archidamus Mr. Felix Aylmer
 Mariner Mr. Francis Roberts
 Old Shepherd Mr. H. O. Nicholson
 Clown Mr. Leon Quartermaine
 Autolycus Mr. Arthur Whitby
 A Servant Mr. Eric Lugg
 Another Servant Mr. J. P. Turnbull
 A Gaoier Mr. Herbert Alexander
 An Officer of the Court Mr. John Kelt
 The Court Poet Mr. H. B. Waring
 A Lord Mr. George Burrows
 Another Lord Mr. Frank Conroy
 Paulina's Steward Mr. Nigel Playfair
 Hermione Miss Lillah McCarthy
 Perdita Miss Cathleen Nesbitt
 Paulina Miss Esmé Beringer
 Emilia Miss Enid Rose
 Mopsa Miss Janet Ross-Johnson
 Dorcas Miss Elga Myers
 A Lady Miss Mary Devereil
 Another Lady Miss Vera Dyer
 Guards, Ladies, and Peasants—Messrs.
 Maurice Tosh, G. Chalmers Colona, Misses
 Margaret Bruhling, Muriel Somerset, Anna
 Nesbitt, Rhoda Symons, Angela Colenso,
 Blanche Payling
 —Savoy.

WITH THE PUBLISHER'S COMPLIMENTS, musical sketch, libretto by Mrs. A. E. Buntin, music by Mrs. Maitland Malcolm. March 6.

Netta Miss Colquhoun of Luss
 Jack Mr. Ian Falconer-Stewart
 Hans Mr. Graeme Goring
 —Lauriston Hall, Edinburgh.

WOMAN AND WINE, revival of the drama, in four acts, by Arthur Shirley and Ben Landeck. February 7. Last performance (the 87th) April 13.

Dick Seymour Mr. Henry Lonsdale
 Hugh Seymour Mr. C. F. Collings
 Alphonse Beaudet Mr. Mavor Cooke
 Carlo Mr. Ferry
 Professor Sawter Mr. Herbert Williams
 Charles Sawter Mr. Fred Ingram

Woman and Wine (continued).

Phineas Collins	.....Mr. Bellenden Clarke
Mark Parkins	.....Mr. Percy Baverstock
Duc Arnac	.....Mr. Fred Elsworthy
Bob Tipton	.....Mr. Page Lawrence
President of the Court	Mr. Charles Wingate
Pierre Cruern	.....Mr. Fred Morgan
A Waiter	.....Mr. A. Bachner
Joseph	.....Mr. Adams
Foreman of the Jury	.....Mr. Thomas
An Advocate	.....Mr. Eric Lugg
Janet Marlow	.....Miss Eva Dare
Madame Perinet	.....Miss Blanche Stanley
Susanne	.....Miss Edith Marchant
Mary Andrews	.....Miss Janet Alexander
"La Colombe"	.....Miss East Robertson
Marcel Rigadout	.....Miss Ethel Warwick
—Prince's.	

WOMAN HE WANTED, THE, drama, in four acts, by Lodge Percy and Henrietta Schrier. December 23.—Royal, Stratford.

WOMAN INTERVENES, A, play, in one act, by Hartley Manners. August 12.

Paul Winthorpe	.....Mr. Templer Powell
Quinn	.....Mr. Billington
Colonel Brent	.....Mr. Michael Santley
The Woman	.....Miss Ruby Miller
—Tivoli.	

WOMAN WHO WANTS, THE, fantasy, in one scene, by Edgar Allan Woolf. September 23.

Violet Esmond	.....Miss Gertrude Bibby
Paul Esmond	.....Mr. Wynnington Barnes
The New Husband	.....Mr. Wynnington Barnes
The Man of the World	.....Mr. Frank Esmond
The Theatrical Manager	.....Mr. Alfred Hemming

A Spirit	.....Mr. Léon M. Lion
—Tivoli.	

WOMAN WHO ATONED, THE, a comedy drama, in two acts, by Augusta Tullock. (Originally produced under the title of *Judith*, as a one-act piece, at the Central, Altrincham, June 15, 1908, and at the Palace, Boston, in four acts, under the title of *The Woman Who Sinned*, December 7, 1908. Subsequently played, May 10, 1909, at the Royal, Edmonton, as *Judith*, the *Woman Who Sinned*.) July 8.

Jack Carrington	.....Mr. Eric Norman
Eugene Darville	.....Mr. Roy J. Cuthbert
Percy Hogg	.....Mr. Ernie King
Sergeant Jones	.....Mr. Frank Marlow
Bill Scamp	.....Miss Louie Watson
Hooligan	.....Mr. Francis Nelson
Counsel	.....Mr. Hesketh Wood
Silas Norris	.....Mr. Frank Marlas
Hester Norris	.....Miss Dorothea Vivian
Maudie Green	.....Miss Rosie Watson
Mrs. Sergeant Jones	.....Miss Violet Gordon
Meg Scamp	.....Little Ruby
Judith Sartoris	.....Miss Augusta Tullock
—Royal, Woolwich.	

WOMAN WHO MATTERED, THE, one-act play, by Ethel Dame. January 22.

Wilfred Crocker	.....Mr. Charles Rock
Mrs. Leyster	.....Miss Edith Cartwright
Street Singer	.....Mr. G. Hobbs
Mario	.....Mr. Cyril Keightley
—Pavilion, Glasgow.	

WOMENKIND, play, in one act, by Wilfrid William Gibson. (Produced by the Birmingham Repertory Company.) February 24.

Era	.....
Jim	.....
Judith Ellershaw	.....The Pilgrim Players.
Phoebe Martin	.....
Eliza	.....
—Edgbaston Assembly Rooms, Birmingham.	

WOMEN OF FRANCE, THE, romantic play, in four acts, founded by Arthur Shirley and Ben Landeck on a book of letters, "A Friend of Marie Antoinette." June 12. Last performance (the 127th) September 23. Chevalier de Villeroy .Mr. Henry Lonsdale
Corporal PacheMr. Herbert Williams
The Duc de Brissac

Mr. Edmund Kennedy	
Charles Capet	.....Miss Mary Glynn
Philippe de Récourt	.....Miss Ada Glynn
General Chaumette	.....Mr. Edward Valentine
Paul	.....Mr. Percy Baverstock
Féodor	.....Mr. Cecil Tresthan
Citizen Couthon	.....Mr. Charles Wingate
Sergeant Garbette	.....Mr. Fred Elsworthy
Jacques	.....Mr. Ferry
A Priest	.....Mr. Charles E. Gordon
Citizen Brémont	.....Mr. William T. Riley
Simon the Cobbler	.....Mr. Fred Powell
Madam Simon	.....Miss Nellie Kelsie
Sanson	.....Mr. Fenn Challis
Pierre	.....Mr. George Cressy
Jean	.....Mr. M. Smith
Ben Barclay	.....Mr. H. Preece
Lady Atkyn	.....Miss Hetta Bartlett
Suzanne	.....Miss Evelyn Hope
Lizotte	.....Miss Mary Penn
Margot	.....Miss Gertie Andrews
Clémentine	.....Miss Eva Dare
Marie Antoinette	.....Miss Ethel Bracewell
Valerie de Brissac	.....Miss Norah Kerin
—Lyceum.	

WOMEN OF SHAME, drama, in seven scenes, by William Melvyn. August 12.

William Dorrington	.....Mr. William Melvyn
Reggie Harwood	.....Mr. Will Collins
Clifton Clyde	.....Mr. Jack Darnley
Percy Percival	.....Mr. Fred M. Hood
Caleb Catchem	.....Mr. A. A. Tomlin
Rev. Bro. Meek	.....Mr. George Overs
Rev. Bro. Mild	.....Mr. Edward Benson
Jack Warden	.....Mr. Arthur Britton
Count De Laval	.....Mr. Fred White
Old Meekin	.....Mr. Jack Watts
P.C. Wilks	.....Mr. Cecil Renton
Lucian Hélène	.....Miss Cissie St. Elmo
Flossie Flax	.....Mr. Phyllis Rae
Mrs. Dorrington	.....Miss Beatrice Hill
Tottie Granville	.....Mr. Marian Keith
Sylvia Dorrington	.....Miss Irene Munro
—Victoria, Broughton.	

WONDERFUL GRANDMAMA AND THE WAND OF YOUTH, new children's play, in two parts, by Harold Chapin, music by J. H. Foulds. December 26.

Buddy	.....Master Harold French
Sissy	.....Miss Joyce Robey
Goodfellow	.....Miss Molly Shiells
Peggy	.....Mr. Tom Kilfoy
Will Patch	.....Mr. Brember Wills
Daddy Kidlet	.....Mr. Bernard Copping
Mummy Kidlet	.....Miss Marie Royter
Captain Scarabang	.....Mr. Jules Shaw
Clown	.....Mr. Alec Payne
Old Joey	.....Mr. Francis Hope
Old Lady in Flowered Gown	.....Miss Ellinor Arup

Toll-gate Man	.....Mr. Frank Forbes-Robertson
Bodger	.....Mr. H. F. Maitby
Grandmama	.....Miss Hilda Sims
Ring Master	.....Mr. Alfred Hilliard
First Watchman	.....Mr. Ernest Haines
Second Watchman	.....Mr. George Blythe
Third Watchman	.....Mr. Charles Courtney
Fourth Watchman	.....Mr. Paul Hansell
Host	.....Mr. James Dillon
First Waiter	.....Mr. Leonard Chapman
Second Waiter	.....Mr. Norman E. Laughton
First Minion	.....Mr. James Dillon
Second Minion	.....Mr. Raymond Conway
Third Minion	.....Mr. Henri Gisbourne
Fourth Minion	.....Mr. Norman E. Laughton
—Gaiety, Manchester.	

WOOLIN' O'T, THE, comedy, in one act, by James Serlyncourt. January 31.
 Jamnans Wishart Mr. Parry Gunn
 Rev. Chas. Eadie Mr. J. B. Alexander
 Mrs. Eadie Miss Hilda Stirling
 —Alhambra, Glasgow.

WORLD AND THE CHYLDE, THE. Produced by the pupils of Mr. Nugent Monck's School of Acting, for the first time on the modern stage, an anonymous fifteenth century morality-play. February 29.
 The World Mr. Patrick Murphy
 The Mother Miss Una Ne Smith-Maitz
 The Child Master Felix Hughes
 Manhood Mr. Nugent Monck
 Conscience Mr. A. Patrick Wilson
 Folly Mr. Philip Guiry
 Perseverance Mr. Chas. Power
 Pride Miss Ethel Fletcher
 Covetousness Miss Maitha Gallagher
 Wrath Miss Kathleen O'Brien
 Envy Miss Roberts
 Indolence Miss Nel Byrne
 Gluttony Miss G. Laird
 Luxury Miss Mon O'Brien
 Paze Miss P. Goodwin
 —Abbey, Dublin.

WORLD OF BOREDOM, THE, revival of the English version, by Martia Leonard and J. T. Grein, in three acts of Pailleur's comedy, *Le Monde ou l'on s'ennuie*. (Originally produced in England at the Strand, February 12, 1901.) December 5.—St. James's.

WOULD YOU HANG HIM? Sketch, by Fred Moule. December 16.—Bow Palace.

WRITTEN IN RED, detective drama, in four acts, by F. M. Douglas. December 26.
 John Redwood Mr. H. A. Saintsbury
 Amos Larpent Mr. Sam Livesey
 Ambrose Faber, M.D. Mr. Charles Vane
 Jordan Bull Mr. Drelincourt Odum
 Isaac Levenson Mr. Rothbury Evans
 Viscount Carswell Mr. A. H. Steerman
 Inspector Webb Mr. Philip Hewland
 Mr. Teale Mr. Charles Terric
 Rooster Mr. Desmond Brannigan
 Mr. Hilton Mr. Arthur Hambling
 James Boyle Mr. Fred Grove
 Thorney Miss Gillian Deverell
 Janet Royle Miss Armine Grace
 Hilda Larpent Miss May Chevalier
 —Court.

YACHT "GRASSHOPPER," play in one act, adapted from the French by Raymond Needham. March 10.
 Guy Ponsonby Mr. W. Anning
 The Skipper Mr. R. Seddon
 Julie Bonishon Mdlle. Juliette Mylo
 —Clavier Hall, W.

YEARS BETWEEN, THE, sketch produced by Horace Hunter. Sept. 30.
 Major Van Holtz Mr. Horace Hunter
 General Xmier Noivard Mr. Ribton Haines
 Count Ivan Vassiloff Mr. Charles Jeffries
 James Mr. W. Fenton
 Countess Nadia Vassiloff

Miss Vera Delange
 —Chatham Empire.

YOUNGER GENERATION, THE, comedy, in three acts, by Stanley Houghton. (Nov. 21, 1910, Gaiety, Manchester; May 3, 1912, Coronet.) First West End performance Nov. 19.

The Younger Generation (continued).

James Henry Kennion
 Mr. Stanley Drewitt
 Mrs. Kennion Miss Ada King
 Maggie Miss Hilda Davies
 Reggie Kennion Mr. J. V. Bryant
 Grace Kennion Miss Caroline Bayley
 Thomas Kennion Mr. Nigel Playfair
 Mr. Leadbitter Mr. Norman Page
 Mr. Fowle Mr. Luke Forster
 Arthur Kennion Mr. J. Woodall-Birde
 Mrs. Hannah Kennion Mrs. Crowe
 Clifford Rawson Mr. Ewan Brook
 —Haymarket.

YOUNG MAN'S FANCY, A comedy, in three acts, by H. V. Esmond. (Sept. 12, Opera House, Cheltenham) Sept. 17. Last performance (the 35th), Oct. 13.
 Lord Porth Mr. C. M. Lowne
 Hon. Gerald Porth Mr. Charles Maude
 Lord Pierton Mr. Roland Pertwee
 Worgan Mr. Thomas Weguelin
 Steele Mr. Charles Bishop
 Lady Julia Ventermere Miss Lottie Venne
 Ella Grant Miss Enid Bell
 Madame Monpansier

Miss Marianne Caldwell
 Cora Miss Dora Barton
 Mrs. Macherew Miss Nellie Bouverie
 Miss Rudder Miss Jane Comfort
 Clara Miss Avice Scholtz
 Emily Miss Eileen Barry
 Clarinda Miss Elspeth Innes-Ker
 Waitress Miss Joy Lumsden
 —Criterion

YOUTH AND A THEORY, one-act play, by Brodie Bass. March 10.
 Professor Baldwin Mr. Lancelot Lowder
 Clorinda Baldwin Miss Jane Wells
 Josephine Stubbs Miss Rowena Jerome
 Kenneth Dalkeith Mr. Leslie Rae
 —Clavier Hall, W.

ZAZA, Miss Ethel Warwick's revival of the play, by Pierre Berton and Charles Simon, adapted by David Belasco. October 7.
 Last performance (the 40th), Nov. 12.
 Bernard Dufresne Mr. Guy Standing
 Duc de Brisac Mr. H. Asheton Tonge
 Jaques Rigault Mr. Philip Hewland
 Cascart Mr. H. A. Saintsbury
 Blac Mr. Leslie Rycroft
 Joly Mr. Heath Haviland
 Hector Mr. Kenneth Basham
 Verneau Mr. Frederick Binnington
 Rosa Bonne Miss Kate Kearney
 Madame Dufresne Miss Minnie Grey
 Devonne Miss Nancy Girling
 Lisette Miss Constance Bachner
 Toto Miss Dorothy Burgess
 Alice Morel Miss Beatrice Ainley
 Florianne Miss Madeleine Meredith
 Lorette Miss Florence Grimaldi
 Juliette Miss Madeleine Bowland
 Flower Girl Miss Esme Frances
 Nathalie Miss Irene Cameron
 Zaza Miss Ethel Warwick
 —Queen's.

ZINGARI, I, opera in two acts, libretto by E. Cavacchioli and Guglielmo Emmanuel, founded on a romance by Pushkin, music by Leoncavallo. Sept. 16.
 Eleana Rinalda Pavoni
 Radu Egedio Cunego
 Tamar Ernesto Caronna
 Il Vecchio Armando Santolini
 —London Hippodrome.

AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS AND COMPOSERS WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1912, ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH ENGLISH ADAPTATIONS HAVE BEEN MADE.

No references are included to the plays of Shakespeare or to familiar operas.

- ABBOTT, H. R.—"The Fortune Tellers."
 ACRERVANT, ALBERT.—"Celle qu'on adore."
 ADAMS, ARTHUR.—"Pierrot in Australia."
 ADDERLEY, J. E.—"Epiphany."
 ADKINS, F. J.—"The Heritage."
 ADRIOPLE, WALTER.—"Multonomah."
 AKERMAN, PORTLAND.—"Grannie's Pension."
 ALEXANDER, ELIZABETH.—"The Cicada."
 ALLEN, INGLIS.—"If we Had Only Known."
 ALLEN, KENNEDY.—"Anybody's Wife."
 ALLEN, MAX.—"For Love and the Navy."
 ALMAN, SAMUEL.—"King Ahaz."
 AMBLER, LEONARD.—"Saxorra and the Prince."
 AMHERST, SYBIL.—"Job."
 ANDERSON, ARTHUR.—"The Daring of Diane," "The H'Arum Lily," "The Grass Widows."
 ANDERSON, GRAHAM.—"The Maiden in Mars."
 ANDERSON, MILLER.—"The Cottage on the Moor," "Nameless."
 ANSLE, PHEBE.—"The Motive."
 ANSTEY, F.—"The Brass Bottle." (Revival.)
 ARCHER, J.—"Judas Maccabeus."
 ARFVEDSON, C. A.—"What's Fair in Love," "The Hero's Mound."
 ARKELL, REGINALD.—"Colombine."
 ARMAND, R.—"The Moon of Carthage."
 ARNOLD, EDWIN.—"Buddha."
 ARNOLD, VICTOR.—"Pierrot's Last Adventure."
 ARNSTEIN, MARK.—"The Singers."
 ARTHURS, GEORGE.—"The Understudy."
 AUSTIN, CHARLES.—"The Bombshell."
 AUSTIN, JOHN.—"How One Woman Did It."
 AVERY, W. T.—"Dolly Dye."
 BACCHUS, REGINALD.—"Bill Adams."
 BUFFALO, YOUNG.—"The Cowboy and the Girl."
 BAGALL, BERNARD.—"Faces in the Fire."
 BAHR, HERMANN.—"The Fool and the Wise Man."
 BAILEY, WARD.—"An Arabian Vengeance."
 BAKER, ELIZABETH.—"Edith."
 BAKER, J.S.—"Patching It Up," "A Day's Sport."
 BAKONY, KARL VON.—"Autumn Manœuvres."
 BALDWIN, CHARLES.—"Perkins the Punter."
 BALFOUR, MARIE C.—"Herb o' Joy," "Mere China."
 BALMAIN, ROLLO.—"Monte Cristo."
 BANTOCK, LEEHAM.—"Coals to Newcastle," "The Bargeman's Derby."
 BARCLAY, MRS. FLORENCE L.—"The Wheels of Time."
 BARING, MAURICE.—"The Double Game," "Katherine Parr."
 BARING, STEPHANIE.—"Rose of Love."
 BARKER, GRANVILLE.—"The Voysey Inheritance" (revival), "Prunella" (revival), "Das Marchen."
 BARKER, H. W.—"The Fugitive."
 BARNAS, MARGERY.—"L'Amour de Pierrot."
 BAENE, KITTY.—"Winds."
 BARNES, F. D.—"The Moon of Carthage."
 BARRETT, WILSON.—"Ben-My-Chree" (revival).
 BARR, ROBERT.—"Lady Eleanor—Lawbreaker," "The Hanging Outlook."
 BARRIE, J. M.—"Pantaloons" (revival), "Rosalind" (revival), "Peter Pan" (revival).
 BARRS, HERBERT.—"Repentance."
 BARTELS, WOLFGANG VON.—"The Little Dream."
 BARLETT, HUBERT.—"Awkin's Ordeal."
 BASS, BRODIE.—"Youth and a Theory."
 BAX, CLIFFORD.—"Poetasters of Isaphan."
 BAXTER, F. N.—"Golden Dolphins."
 BAYLEY, HAROLD.—"Oh, Smiley!"
 BAYNES, EUSTACE.—"A Garden of Mirth."
 BAYNES, SIDNEY.—"A Garden of Mirth."
 BEACH, REX.—"The Barrier."
 BEAUMARCHAIS.—"The Barber of Seville."
 BEDFORD, EDWARD.—"How He Did It."
 BEDFORD, HENRY.—"Ructions."
 BEEBY, ROBERT.—"A Modern Judas."
 BEETHOVEN.—"The Gate of Life."
 BELASCO, DAVID.—"Zaza."
 BELL, JOHN H.—"Multonomah."
 BELLOC, HILAIRE.—"The Candour of Maturity."
 BENAVENTE, JACINTO.—"Bias of the World."
 BENNETT, ARNOLD.—"Milestones."
 BENNETT, ARNOLD.—"The Great Adventure."
 BENNETT, P. R.—"Mary Edwards."
 BENNETT, J. B. STERNDAL.—"Minerva's Husband."
 BENWELL, ARCHIBALD H.—"The Magic Bell."
 BERESFORD, R. S.—"The White Squaw."
 BERGER.—"Carmen."
 BERMAN, FRIEDRICH.—"Pierrot's Last Adventure," "A Venetian Night."
 BERNARD TRISTAN.—"The Little Café."
 BERNACER, RUDOLPH.—"Princess Caprice."
 BERNHARDT, MAURICE.—"Une Nuit de Noel sous la Terreur."
 BERR, GEORGES.—"The Pink Lady."
 BERTON, PIERRE.—"Zaza." (Revival.)
 BESIER RUDOLF.—"Kippis."
 BESWICK, HARRY.—"Princess Caprice."
 BEVAN WALTER.—"Another Dog Story."
 BEVERLEY, EDWIN.—"Three Chapters from Life."

- BINGHAM, G. W. RAPER.—"At Bay."
 BIRMINGHAM, GEORGE.—"Eleanor's Enter-
 prise."
 BISSON, ALEXANDRE.—"L'Heroique le
 Cardouois."
 BLOW, SYDNEY.—"The Girl in Possession."
 "The Persian Slave."
 BODANKY, ROBERT.—"Gipsy Love,"
 "Autumn Manœuvres."
 BOHEN, HARRY.—"The Motor Bandits."
 BOHR, FRANCIS.—"The Sacrifice."
 BOLELE, E. C.—"The Cricket on the Hearth."
 BOUTH, GORE, EVA.—"Unseen Things."
 BOTTOMLEY, H. H.—"The Desert."
 BOULTER, B. C.—"The Mystery of Epiphany."
 BOVILL, C. H.—"Everybody's Doing It,"
 "The Dancing Viennese."
 BOWMAN, ISA.—"The Girl in the Picture."
 BOWYER, FRED.—"The Cruise of the Mas-
 cot."
 BOYLE, WILLIAM.—"Family Failing."
 BRADFORD, MANSFIELD.—"A Rank Out-
 sider."
 BRADLEY, ALICE.—"The Governor's Lady."
 BRADSHAW, PERCY V.—"H.M.S. Robertus,"
 "Queer Fish."
 BRAMMER, JULIUS.—"The Dancing Vien-
 nese."
 BRANDON, JOHN G.—"The Slave Runners,"
 "The Man."
 BRANDON, R. A.—"The Oregon Express."
 BRANDON, W.—"The Man With His Back to
 the East."
 BRANSCOMBE, ARTHUR.—"The Boy Scout."
 BRIGHOUSE, HAROLD.—"The Oak Settle,"
 "The Odd Man Out," "Little Red Shoes."
 BRIGHT, DORA.—"Poor Pretty Colombine,"
 "La Camargo."
 BRINTON, J. C.—"Fully Insured."
 BRISTOW, P.—"The Casino Girl."
 BRISTOWE, SYLVIA.—"A School for Life."
 BROADHURST, GEORGE.—"Just Little
 John," "The Price."
 BRODZKY, LEON.—"The Humour of It."
 BRONTE, P.—"Her Half Step-Uncle."
 BROOKES, CECILIA.—"December 13."
 BROOKFIELD, C. H.—"The New Regime"
 (revival), "Dear Old Charlie" (revival).
 BROOKING, CECIL.—"Ring Off."
 BROWN, GILBERT.—"Out of the Fog."
 BROWNE, WALTER.—"Everywoman."
 BROWNING, H. S.—"A Member of Tatter-
 sall's." (Revival).
 BROWNSON, JOHN.—"The Kiss."
 BRUNO, ALFRED.—"Thumbs Up."
 BRUO, ALBERT.—"The Big House."
 BUCALOSS, ERNEST.—"The Little Boss."
 BUCHANAN, ROBERT.—"Trafalgar."
 BUCKLE, G. F.—"The Contract."
 BULGER, GODWIN.—"Basil Dunthwaite
 Comes Home," "The Message."
 BUNTIN, MRS. A. E.—"With the Publisher's
 Compliments."
 BURNAND, FRANCIS.—"On the Beach."
 BURTON, GEORGE.—"The Right Mr.
 Wrong."
 BYNG, G. W.—"The Mastery of Music."
- CAIN, HENRI.—"Une Nuit de Noel Sous la
 Terreur."
 CAINE, HALL.—"Ben-My-Chree (revival).
 CALDERON, GEORGE.—"The Maharahi of
 Arakan," "Revolt," "The Seagull."
 CALTHROP, DION CLAYTON.—"The 'Mind
 the Gates' Girl," "The Mask."
 CALVERT, FRANK.—"A Waltz Scream,"
 "The Hydro."
 CAMERON, GEORGE.—"Billy."
 CAMPBELL, ALLAN.—"Dust of Egypt."
 CAMPBELL, J. A.—"The Queen Mother."
 CAMPBELL, JOSEPH.—"Judgment."
 CANNAN, GILBERT.—"The Perfect Widow,"
 "Mary's Wedding," "Miles Dixon."
 CANTRELE, MRS. E.—"The Slave Runners."
- CANTRILL, HAROLD.—"The Devil and the
 Hindmost."
 CAPEL, GEORGE.—"Little Fay."
 COPPE, FRANCOIS.—"The Violin-Maker of
 Cremona" (revival).
 CAPPER, MABEL.—"The Betrothal of No.
 13."
 CAPUS, ALFRED.—"Les Maris de Leontine."
 CARLILE, C. DOUGLAS.—"Scamp Hawkins."
 CARR, COMYNS.—"Oliver Twist" (revival),
 "Sairey Gamp."
 CARR, PHILLIP.—"Shock-headed Peter"
 (revival).
 CARRAGHER, P. CHARLES.—"The Spac-
 e-wife."
 CARRICK, HARTLEY.—"The H'Arum Lily,"
 "The Grass Widows."
 CARROLL, SIDNEY WENTWORTH.—"Big
 Game."
 CARSE, ROLAND.—"The Regimental Im-
 presario."
 CARSON, LINGFORD.—"The Great White
 Chief."
 CARTER, EDITH.—"L'Amour de Pierrot."
 CARTON, R. C.—"The Bear Leaders."
 CARTWRIGHT, CAROL.—"Appropriating An-
 tony."
 CARVALHO, A. F. D'ALMEIDA.—"Roses all
 the Year."
 CARYLL, IVAN.—"The Duchess of Dant-
 zic" (revival), "The Pink Lady."
 CAVACCHIOLI, E.—"I Zingari."
 CHADWICK, GEORGE W.—"Everywoman."
 CHANCE, A.—"The Question."
 CHAPIN, HAROLD.—"Wonderful Grand-
 mamma and the Wand of Youth,"
 "Muddle Annie," "Elaine," "Art and
 Opportunity," "The Autocrat of the
 Coffee Stall," "The Dumb and the
 Blind."
 CHAPLIN, SYD.—"The Hydro."
 CHARPENTIER, GUSTAVE.—"Louise."
 CHASSAIGNE, J. C. DE.—"The Musical
 Duke."
 CHATTERFEE, B. C.—"Aysha."
 CHILDERSTONE, CHARLES.—"The Sator
 and the Nursemaid."
 CHOPIN.—"An Autumn Idyll."
 CHUTE, MARGARET.—"Wallaby Jack."
 CLARENCE, LAURENCE J.—"The Agency."
 CLARKE, CUTHBERT.—"Everybody's Doing
 It."
 CLIFTON, CECIL.—"The Gold Thread."
 CLONSTON, J. STORER.—"The Duke."
 CLUTSAM, G. H.—"After a Thousand Years,"
 "The Pool."
 CLYDE, CONSTANCE.—"Mr. Wilkinson's
 Widow."
 CLYDE, JOHN.—"Beside the Bonnie Briar
 Bush" (revival).
 CLYNDES, J. H.—"What Woman Will do for
 Love."
 COCHRAN, HOWARD.—"Tempo Furioso."
 COLEBY, WILFRED T.—"The Dusty Path,"
 "The Real Napoleon," "Her Point of
 View," "Aunt Bessie."
 COLLARD, AVALON.—"Her Half Step-
 Uncle."
 COLLENS, SEWELL.—"From A to Z," "Just
 Like a Woman."
 COLLISON, HOUSTON.—"The Rebel."
 COLQUHOUN, H. J.—"The Axe of Wang."
 CONNELL, NORREYS.—"An Imaginary Con-
 versation."
 CONRAD, JOHN.—"When the Devil Laughs."
 CONWAY, LUCIE.—"The Meeting."
 COOKE, LEONARD.—"Scotland for Ever."
 COOKE, STANLEY.—"Sunday Morning."
 COONER, H. J.—"A 1,000 to 1 Chance."
 COOPER, W. S.—"Love's Enemy."
 COSENS, MONICA.—"Pam and Billy."
 COURTENAY, FREDERICK W.—"Bonnie
 Borderland."
 COURTNEY, W. L.—"Œdipus Rex."

COWBRICK, C. E.—"Sir Robin Hall."
 COWEN, LAURENCE. — "Looking for Trouble," "Before and After."
 COWEN, LEWIS.—"A Little Splash."
 CRAWFORD, J. R.—"Who Laughs Last."
 CRAVEN, A. SCOTT.—"Princess Caprice."
 CRAWFORD, MRS. T. C.—"The Ideal Wife."
 CROCKER, ALFRED.—"The Sacrifice."
 CULLUM, RIDGWELL.—"The Devil's Keg."
 CURTIS, ARTHUR.—"The Rescue Boat."
 CUTHBERTSON, J. M.—"Sickle and Cross," "The Cavern."

DALNOW, DAVID.—"Ferdinand."
 DANE, ETHEL.—"The Woman Who Mattered."
 DANTAS, JULIO.—"Roses All the Year."
 DAREWSKI, MAX.—"Oh! Molly."
 DARNLEY, HERBERT.—"The Man," "Potts in Port."
 DARNLEY, J. H.—"A Noble Sacrifice."
 DARRELL, CHARLES.—"A Girl's Good Luck," "White as a Lily."
 DAUDET, ALPHONSE.—"Three Days in the Life of Sapho," "Sapho" (revival).
 DAVID, FELICIEN.—"The Desert."
 DAVIES, HUBERT HENRY.—"Doormats."
 DAVIES, JAMES.—"The Garden Citizens."
 DAVIES, NAUTION.—"The Human Factor."
 DAVIES, SIDNEY.—"A Garden of Mirth."
 DAVIS, RICHARD HARDING.—"Black-mail."
 DAWSON, ERNEST.—"The Pierrot of the Minute."
 DAWSON, FORBES.—"The Triumph of the Blind."
 DAY, S. R. (MISS).—"Out of Deep Shadows."
 DEARMER, MRS. PERCY.—"The Dreamer."
 DE BATHE, LADY.—"Helping the Cause."
 DE BURGH, BEATRICE M.—"Lady Betty's Baking."
 DE COURVILLE, ALBERT. — "Hullo! Rag-time."
 DELACOUR.—"Dear Old Charlie." (Revival).
 DELAND, MARGARET.—"The Awakening of Helena Ritchie."
 DELSCHAFT, KATE.—"The Imp of the Human Heart."
 DENTON, JACK.—"A Queen for a Wife."
 DENVILLE, ALFRED.—"The Miracle."
 DESCAVES, LUCIEN.—"Seven Blind Men."
 DE SELINCOURT, HUGH.—"Beastie."
 DEVILARS, MME.—"The Medium."
 DE WALDEN, LORD HOWARD ("T. E. Ellis").—"The Children of Don."
 DICKENS, CHARLES.—"The Cricket on the Hearth," "The Great Beyond" (from "A Tale of Two Cities"), "Sairey Gamp," "Oliver Twist."
 DICKSON, CHARLES.—"The Week-end."
 DIX, AIRLIE.—"Phyllis."
 DIX, FRANK.—"The Girl from the Jam Factory," "Signposts."
 D'OBERVAL.—"La Fille Mal Gardée."
 DOCKER, F. A. W.—"Love's Enemy."
 DOME, ALEXANDRE.—"Bill Adams."
 DONOVAN, DESMOND.—"The Gay Lady Doctor."
 DORGOVOSKY.—"Amarilla."
 DORYNNE, JESS.—"The Surprise of His Life," "The Telegram."
 DOUGLAS, F. M.—"Written in Red."
 DOWN, OLIPHANT.—"The Maker of Dreams."
 DOWNTON, H. M.—"St. Oswald of Northumbria."
 DRINKWATER, ALBERT E.—"The House That Jack Built."
 DRINKWATER, JOHN.—"A Fantasy."
 DRUGO.—"Amarilla."
 DRURY, W. P.—"The Playwright," "Calamity Jane, R.N."

DUMAS, ALEX.—"Monte Cristo."
 DUMAS, A., *fils*.—"Une Visite de Noces."
 DU MAURIER.—"Tribly" (revival).
 DUNBAR, JOHN.—"Two Little Scout Boys."
 DUNKELSHAHLER, R. J.—"When We Begin to Think," "Just Three Kisses."
 DUNN, GERALD.—"A Dear Little Wife."
 DUNSANEY, LORD.—"The Golden Doom."
 DURELL, L. F.—"Man, the Artful Dodger," "Three Knocks," "Perkins in Paris."
 ECKERSLEY, ARTHUR.—"Susan's Embellishments," "The Rescue Boat," "The Hartleys."
 EDDY, ARTHUR J.—"The Great John Ganton."
 EDDY CHARLES.—"Her Ladyship's Nose," "The Odd Woman."
 EDEN, PAT.—"The Gold Diggers."
 EDWARDS, A. HERBAGE.—"The Burden."
 ELGAR, EDWARD.—"The Crown of India."
 ELLIS, T. E. (Lord Howard de Walden).—"The Children of Don."
 ELLIS, WALTER.—"Little Willie."
 ELLSWORTH, EDITH.—"Love's Enemy."
 ELSTOB, CLARA.—"The Whirligig of Time," "Her Kingdom."
 ELSTON, CLARE.—"Ria's Luck."
 ELVEY, MAURICE.—"Miss Julia."
 ELWES, EVA.—"For Her Son."
 EMDEN, WALTER.—"Bessie, the Daughter of the Blind," "Beggars of Bethnal Green."
 EMDEN, WALTER.—"Dreamland."
 EMMANUEL, GUGLIELMO.—"I Zingari."
 ERSKINE, ELLA.—"The Roman Road."
 ERSKINE, HERMANN.—"The Great Beyond."
 ERSKINE, NEIL.—"Where's that Girl."
 ERVINE, ST. JOHN G.—"The Magnanimous Lover."
 ESSERY, PHILIP.—"The Pedestal."
 ESMOND, H. V.—"Sandy and His Eliza," "A Young Man's Fancy."
 ESTEC, POL D.—"Striking Home."
 EURIPIDES.—"Medea," "Alcestis."
 FALL, LEO.—"Princess Caprice."
 FALL, RICHARD.—"Arms and the Girl."
 FEARNLEY, GEORGE.—"The Boy Scout."
 FELIX, PACEY.—"Bonnie Borderland."
 FENDALE-PERCY.—"Helping the Cause."
 FENN, FREDERICK.—"The Girl in the Taxi," "The Olive Branch," "The Gay Lady Doctor."
 FENNIMORE-GLYNN, G.—"A Sporting Offer."
 FERGUSON, J. A.—"The Curate Calls."
 FERNALD, C. R.—"The Cat and the Cherub" (revival), "95.9," "The Diamond Coronet."
 FERRARI, ERMANO WOLF.—"Giogelli Della Madonna" ("The Jewels of the Madonna").
 FIELD, ARTHUR W.—"The Pride of Byzantia."
 FIELD, LILA.—"The Children's Dream."
 FILIPPI, ROSINA.—"An Idyll of New Year's Eve" (revival).
 FINCK, HERMAN.—"The Malingerer."
 FIRTH, IVAN.—"The Flapper and the Hangman," "A Verdict of Conscience."
 FITZGERALD, AUBREY.—"Springtide."
 FITZMAURICE, AUBREY.—"The Ragged Patriot."
 FONSON, FRANTZ.—"Little Miss Llewelyn."
 FOREST, HELENE.—"Sapho."
 FORREST, C. A.—"The Shepherd."
 FORSYTH, BERTRAM.—"Hester."
 FOULDS, J. H.—"Wonderful Grandmamma and the Wand of Youth."
 FRANCE, ETHEL A.—"The Imp of the Human Heart."
 FRANCIS, BEARD.—"Twice Removed."

- FRENCH, PERCY.—"A Frog He Would A-wooing."
- FRIEND, MRS. F. E. WASHBURN.—"The Fool and the Wise Man."
- FREWEN, HARRISON.—"Elijah."
- FRIEDMAN, JAKE.—"The Dutch Corporal."
- FROYEZ, MAURICE.—"The Musical Duke."
- FULLERTON, PERCY.—"The Lamplighter."
- FULTON, GRENVILLE.—"Paid in His Own Coin."
- FYFE, H. HAMILTON.—"Race Suicide."
- GAGGS, J. WOOF.—"Sons of a Mighty Empire."
- GALLIENNE RICHARD IE.—"Orestes."
- GALSWORTHY, JOHN.—"The Little Dream," "The Pigeon," "The Eldest Son."
- GARNETT, EDWARD.—"The Spanish Lovers."
- GARDEN, H.E.—"The Devil's Key."
- GARROD, W. V.—"A Mother's Vengeance."
- GASKELL, LADY KATHERINE MILNES.—"An Angel of Grief."
- GATTIE, FREDERICK.—"The Last Chance."
- GILBERT, LEWIS.—"A Girl Without a Conscience."
- GIBBONS, VIOLET.—"Whose Hat?" "The Wager," "Crooked Nails," "As Once in May."
- GIBSON, W. W.—"Mates," "Womenkind."
- GIDEON, MELVILLE J.—"Kill that Fly."
- GILBERT, JEAN.—"The Girl in the Taxi."
- GILBERT, W. S.—"Broken Hearts."
- GINGOLA, HELENE.—"Looking for Trouble."
- GINNER, RUBY.—"An Autumn Idyll."
- GIRVIN, BRENDIA.—"Pam. and Billy."
- GLASBY, CONSTANCE.—"Sinners."
- GLAZOUNOV.—"Amarilla."
- GLIDDON, W. T.—"The Folly of a Fool."
- GLENNY, CHARLES.—"Bushed."
- GLINKA.—"First Love."
- GLORIEL, GEORGE.—"The House."
- GLOVER, EVELYN.—"Chat with Mrs. Chickie."
- GOLDSMITH, OLIVER.—"The Vicar of Wakefield."
- GORDON, HERBERT.—"A Rank Outsider."
- GORE, IVAN P.—"Cupid Intervenes," "Pretoria's Love Story," "The Mormon and the Maid," "A Lamb Among Wolves."
- GORING, GRAEME.—"His Last Refuge."
- GOSTLING, MRS. AYRTON.—"All Souls' Eve."
- GOSLING, FRANCES M.—"The Lips of La Sauterelle," "Tea and Bannocks," "Perkin Warbeck," "Early One Morning," "The Third Time."
- GOTTLING, EDMUND.—"Out of the Fog."
- GRAHAM, HARRY.—"The Mind the Gates' Girl."
- GRANAGE, K. MALPASS.—"The Flapper and the Hangman," "The Kid," "The Passing of Alciste."
- GRATTAN, HARRY.—"Curios," "A Heart Case."
- GRAY, GEORGE.—"The People's King."
- GRAY, GEORGE A. DE.—"The Prince of Freedom."
- GREENBANK, HARRY.—"The Geisha." (Revival.)
- GREENBACK, PERCY.—"Autumn Manoeuvres," "Princess Caprice," "The Dancing Mistress."
- GREGORY, LADY.—"Macduff's Wife," "The Travelling Man," "The Bogie Man," "Damer's Gold," "Hyacinth Halvey."
- GREIN, J. T.—"The World of Boredom" (revival).
- GREYVENNE, A.—"The Musical Duke."
- GROSSMITH, GEORGE.—"Kill that Fly," "The Guide to Paris," "She Was no Lady," "Everybody's Doing It."
- GROVES, CHARLES.—"The Golden Wedding."
- GRUNWELD, ALFRED.—"The Dancing Viennese."
- GUEST, MRS. HADEN.—"The Proselyte."
- GUILBERT, INSPECTOR.—"Kit Carson."
- GUILLEMAND, MARCEL.—"The Pink Lady."
- GUNGOIRE, T.—"Un Bon Modèle."
- HAIG, ROTHWELL.—"Kynaston's Wife."
- HAINES, H. E.—"Pebbles on the Beach."
- HAINES, J.—"Nina's Dream."
- HALES, CLAUD.—"The Folly of a Fool."
- HALL, OWEN.—"The Geisha."
- HAMILTON, BERNARD.—"The Combat."
- HAMILTON, CICELY.—"The Constant Husband," "Diana of Dobson's" (revival).
- HAMILTON, COSMO.—"The Blindness of Virtue."
- HAMILTON, HENRY.—"Autumn Manoeuvres," "The Duchess of Dantzic" (revival), "The Crown of India."
- HAMILTON, MARGUERITE.—"A Dream of Dresden China."
- HAMLEN, GEORGE J.—"Barbara Grows Up," "The Waldies."
- HAMUND, ST. JOHN.—"The Democrats."
- HANKEN, ST. JOHN.—"The Constant Lover."
- HANNAN, CHARLES.—"The Lodgers."
- HANNON, JAMES.—"Men Must Work and Women Must Weep."
- HANRAY, LAURENCE.—"A Roman Holiday."
- HARDINGE, GEOFREY.—"The Broken Vase," "His Mother."
- HARGREAVES, REGINALD.—"A Question of Tactics."
- HARRINGTON, J. P.—"Wellington."
- HARRISON, EDITH.—"Stage Struck."
- HARROP, GEORGE H.—"Sons of a Mighty Empire."
- HARTY, HAMILTON.—"Proud Maisie."
- HARWOOD, H. M.—"Honour Thy Father."
- HARWOOD, JOHN.—"Molly and I and the Baby."
- HASTINGS, B. MACDONALD.—"Love—and What Then?" "The Tide," "The New Sin."
- HAUPTMANN, GERBART.—"Lonely Lives" (revival).
- HAWKINS, GRACE.—"The Transformation of Bacchus."
- HAWKINS, LESLIE.—"The Right Mr. Wrong."
- HEARD, JAMES.—"The Vegetarians."
- HELLEM, CHAS.—"Striking Home."
- HERMERDE, EDWARD G.—"Proud Maisie."
- HENDERSON, LALLA.—"Tea and Bannocks."
- HENGLER, ALBERT.—"The Smuggler," "The Redskin."
- HENRI, JACQUES.—"The Missing Maid."
- HERRMAN, LOUIS.—"Unser Doktor."
- HEWLETT, H. W.—"Sanoya."
- HEWLETT, MAURICE.—"Callisto."
- HEWSON, J. JAMES.—"Love, Law, and the Lady."
- HICKS, SEYMOUR.—"Pebbles on the Beach."
- HIGGINBOTHAM, ROBERT.—"The First Stone," "The Big Race," "As Others See Us."
- HIGGINBOTTOM, HUGH.—"The Moon of Carthage."
- HILL, GRAHAM.—"A Man's Way."
- HILL, H. BRINSLEY.—"A Noble Sacrifice."
- HOARE, DOUGLAS.—"The Girl in Possession," "The Persian Slave."
- HOBSON, FLORENCE E.—"A Modern Crusader."
- HOFFE, MONCKTON.—"Improper Peter."
- HOLBROOKE, JOSEF.—"The Children of Don."
- HONRI, PERCY.—"Bohemia."
- HOOD, ARTHUR.—"Johanna of Booker's Flat."

- HOOD, BASIL.—"The Five Frankforters," "Gipsy Love."
- HOPE, ANTONY.—"The Adventure of Lady Ursula."
- HOUGHTON, STANLEY.—"Pearls," "Fancy Free," "Hindle Wakes," "Phipps," "The Day of Reckoning," "The Younger Generation."
- HOUSDEN, F.—"A Blind Girl's Love," "One Life, One Love," "The Mormon and His Wives," "The Pride of the Prairie."
- HOUSMAN, LAWRENCE.—"Prunella" (revival).
- HOWARD, KEBLE.—"The Embarrassed Butler."
- HOWARD, WALTER.—"The Lifeguardsmen," "The Ragged Prince," "The Soldier Princess."
- HOWE, EVA MAY.—"The Dream Woman."
- HUBBARD, PHILIP E.—"The Gentleman Who Was Sorry."
- HUDDLESTONE, JOHN R.—"A Garden of Mirth."
- HULLAH, ANNETTE.—"Callisto."
- HUNA, LUDWIG.—"The Kiss."
- HUNTER, HORACE.—"The Years Between."
- HUNTLEY, G. P.—"Curios."
- HURGON, AUSTEN.—"Arms and the Girl," "The Blue House."
- HUTCHINSON, MURIEL.—"The Experimentalists."
- HYERMANS, HERMAN.—"The Ghetto."
- IBSEN, HENRICK.—"The Hero's Mound."
- INGLIS, GUY H.—"In Search of a Girl."
- INKSTER, LEONARD.—"The Emancipation."
- IRVINE, J. H.—"A Sense of Humour."
- IRVING, LAURENCE.—"The Barber of Seville," "The Terrorist," "Typhoon."
- IVIMEY, J. W.—"The Vegetarians."
- JAKOBOWSKI, EDWARD.—"The Myrtle Maiden."
- JEFFERSON, ARTHUR.—"A Night in Society," "A Daughter's Devotion," "Perils that Beset Women" (revised version of "The World's Verdict").
- JENKINS, GEORGE.—"The Eye of Wang."
- JENNINGS, FRED. S.—"The Girl with a Million."
- JENNINGS, GERTRUDE E.—"The Girl Behind the Bar," "The Mind the Gates Girl."
- JEROME, JEROME K.—"The Violin Maker of Cremona" (revival).
- JESSOP, GEORGE H.—"Alias Mrs. Fairfax."
- JOHN, GWEN.—"Edge of Dark."
- JONES, EDWARD.—"Maid Marjorie," "Marusa."
- JONES, GUY.—"The Democrats."
- JONES, HENRY ARTHUR.—"Dolly's Little Bills," "Mrs. Dane's Defence" (revival).
- JONES, SIDNEY.—"The Geisha" (revival).
- JORDAN, PERCY.—"Another Dog Story."
- JUDD, J. S.—"The Hanging Outlook," "The Rebel."
- KADELBURG, GUSTAV.—"Die Beruhmte Frau."
- KADLEZ.—"The Water Nymph."
- KALADASA.—"Kumar Sambhava."
- KALMAN, EMERICH.—"Autumn Manœuvres," "The Blue House."
- KARNO, FRED.—"A Waltz Scream," "Perkins, the Punter," "The Big House," "The Hydro," "Thumbs Up."
- KENDALE, LENNOX.—"Decree Nisi."
- KENTISH-WRIGHT, DOROTHEA.—"A Fantasy."
- KERKER, GUSTAV.—"The Grass Widows."
- KIMBALL, DAVID.—"The Duke."
- KIMBERLEY, MRS. F. G.—"The Pet of the Ranch," "The Collier's Lass."
- KING, JULIAN.—"L'Entente Cordiale," "The Simple Life," "The Misery that Tempts."
- KIPLING, RUDYARD.—"The Man Who Was" (revival).
- KISSENER, HENRY.—"The Turning Point."
- KLEIN, CHARLES.—"Find the Woman."
- KLEIN, MANUEL.—"Undine."
- KNOBLAUCH, EDWARD.—"Milestones."
- KÖHLER, BRUNO.—"Antic."
- KORSAKOV, RIMSKY.—"Scheherazade."
- KYASHT, LYDIA.—"First Love," "The Water Nymph."
- LABICHE.—"Dear Old Charlie." (Revival.)
- LACLAND, HERBERT.—"Twice Removed."
- LAIRD, W.—"The Call."
- LALLY, G.—"Reggie's Double," "The Escape," "Up a Tree," "The Temptation of Sir Galahad."
- LANDECK, BEN.—"Women and Wine" (revival), "The Women of France," "In a Man's Power," "Kit Carson," "The Circus Girl," "The Open Door."
- LANE, GERALD.—"The Monte Carlo Girl."
- LANGDON, C. E.—"Kair-en-Neda."
- LANGFORD, S.—"Bastien and Bastienne."
- LARA, GEORGE DE.—"The Missing Maid."
- LIEDHAM, FRANK.—"The Seaside Review."
- LEEDHAM, STANLEY.—"The Seaside Review."
- LEHAR, FRANZ.—"Gipsy Love."
- LEIBBRAND, C. H.—"Oh, Smiley!"
- LEJST, MR. and MRS. LEON.—"The Usurpers."
- LENE, CHARLES G.—"Glaucus."
- LEON, H. M.—"Domestic Differences"
- LEONARD, A.—"Captain Brassby, V.C."
- LEONARD, MARTIA.—"The World of Boredom" (revival).
- LEONCAVALLO.—"I Pagliacci" (revival), "I Zingari."
- LEVER, LADY.—"The Insurance Act."
- LINCKE, PAUL.—"The H'Arum Lily."
- LINCOLN, L.—"The Madman and the Maid."
- LEON, LEON M.—"Filby the Faker," "Playing the Game."
- LEONE, G.—"The Latest New York Sensation."
- LERON, EMILIE.—"Le Passion et l'Assomption du divin Pierrot."
- LESLIE, FERGUS.—"The Lie."
- LESTER, ALFRED.—"The Village Fire Brigade."
- LETHBRIDGE, OLIVE.—"The Pedestal," "The Prime Minister."
- LEUGYER, MELCHION.—"Typhoon."
- LEVVEY, SISSIE.—"Oh! Molly."
- LEVVEY, SIVORI.—"Carntunderstantinople."
- LEVY, JOSE C.—"Seven Blind Men," "Striking Home," "The Medium."
- LEWIS, MRS. EDWARD.—"Roses All the Year."
- LEWIS, H. H.—"The Latest New York Sensation."
- LEWIS, J. M.—"Proxy," "The Second Honey-moon."
- LEWIS-RANSOM, S.—"The Malingerer."
- LIRIN, Z.—"The Broken Hearts."
- LIGHTFOOT, T. B.—"After a Thousand Years."
- LILLY, A. C.—"The Gentleman Ranker."
- LITCHFIELD, EMMA.—"Allah's Orchard."
- LLOYD, HERBERT.—"Two Little Scout Boys."
- LOATES, CARR.—"A London Outcast."
- LOCKE, W.—"The Little Prospector."
- LOCKE, WILLIAM J.—"An Adventure of Aristide Pujol."
- LONSDALE, HAROLD.—"A Little Splash."
- LOTINGA, E.—"Three Knocks."
- LOVETT NEVILLE.—"The Passing of the Ballist."
- LOWNDES, BELLOC (MRS.).—"The Decree Made Absolute."
- LOWNDES, F. S. A.—"The Last Green."

- LUCAS, E. V.—"The Visit of the King."
 LUCK, A.—"Three Knocks."
 LUDLOW, W. H.—"Golden Dolphins."
 LYONS, A. NELL.—"The Gentleman Who Was Sorry." "A Penny Bunch" (also called "Three Common People").
 LYONS, JOSEPH.—"Muyet, Liza, and the Duke." "Out West."
 LYTTELTON, EDITH.—"The Thimblew." "Peter's Chance."
 LYTTON, BULWER.—"Glaucus."
- MACDONAGH, THOMAS.—"Metempsychosis."
 MACGUGH, AUGUSTIN.—"Officer 666."
 MACINNON, LEWART.—"One Afternoon."
 MACLAREN, JOHN.—"The Miracle."
 MACLEAN, ALEX.—"At the Sign of the 'Two Crows.'" "The Grey Mask." "By the King's Leave."
 MACLEOD, NORMAN.—"The Starling."
 MACNAMARA, FRANCIS.—"The Schomers."
 MACNAMARA, GERALD.—"Thompson in Tir-N'a-Noge."
 MACOWAN, NORMAN.—"The Chalk Line." "The Demagogue."
 MACRAE, FRANK.—"Annette."
 MAETTERLINCK, M.—"The Death of Tintagiles." "Mary Magdalene."
 MAITLAND, FREDERICK.—"No. 1 Gerrard."
 MAITRA, H. N.—"Ayesha."
 MALCOLM, MRS. MAITLAND.—"With the Publisher's Compliments."
 MALLOCH, GEORGE RESTON.—"Arabella."
 MANBY, ALFRED DE.—"Mephisto."
 MANN, KATHERINE.—"The Scottish Emigrant."
 MANNERS, J. HARTLEY.—"A Woman Inter-venes." "The Great Game."
 MARCHMONT, A. W.—"By Right of Sword."
 MARCHANT, PETER, LE.—"The Turning Point."
 MARRIS, EDWARD.—"Faking the Film."
 MARSHALL, ROBERT.—"The Second in Command."
 MARSON, CHARLES.—"Just Like Nettle."
 MARTIN, J. SACKVILLE.—"A Question of Propriety." "Cupid and the Styx." "Nellie Lambert."
 MARTYN, EDWARD.—"Grange Colman."
 MARTYN, JEAN.—"The Cow Puncher."
 MASCAGNI, PIETRO.—"Cavalleria Rusticana."
 MASKELYNE, NEVIL.—"All Souls' Eve."
 MASON, SYDNEY.—"For Valour."
 MASSENET.—"Le Jongleur de Notre Dame." "Don Quichotte."
 MATTHEWS, CAMERON.—"The Black Horror."
 MATTOX, A. TEIXEIRA DE.—"Thérèse Raquin." "Mary Magdalene."
 MAUD, AYLMER.—"The Cause of It All."
 MAUDE, LOUISE.—"The Cause of It All."
 MAXWELL, FRED.—"Don César de Bazan." "Lord Harkaway."
 MAYNE, N. THORPE.—"Thou Shalt Not."
 MAYNE, RUTHERFORD.—"The Drone."
 MCALISTER, J. A.—"The Pride of Byzantia."
 MCCALLUM, FRANCES A.—"At Aphrodite's Temple."
 MCCUNN, HAMISH.—"The Sailor and the Nursemaid."
 McEVOY, CHARLES.—"The Situation at Newbury." "The Red Hen."
 MCGEOCH, DAISY.—"Collaborators."
 MCKEOWN, NORMAN.—"Travellers."
 MCLELLAN, C. M. S.—"The Pink Lady."
 McLEOD, FIONA.—"Celtic Fairy Poems."
 McQUIRE, T. C.—"Miltonomah."
 MEADS, FREDERICK.—"The Crime of Poverty."
 MEGRUE, ROY COOPER.—"Her Only Way."
 MELVILLE, FREDERICK.—"The Monk and the Woman."
- MELVILLE, WALTER AND FREDERICK.—"Adventures of the Count of Monte Cristo."
 MELVYN, WILLIAM.—"Women of Shame."
 MENDELSSOHN.—"Elijah." As an opera.
 MERRICK, LEONARD.—"The Tragedy of a Comic Song." "The Impostor."
 MICHELL, SYBIL.—"Early One Morning." "Four to One." "The Morning's Work."
 MIDDLETON, THOMAS.—"A Posy on a Ring" (cond. vers. "A Chaste Maid in Cheapside").
 MILL, C. WATSON.—"Mid Pleasures and Palaces."
 MILLER, WYNN.—"The Picture."
 MILLS, CLIFFORD.—"Where the Rainbow Ends" (revival).
 MORFAT, GRAHAM.—"A Scrape o' the Pen."
 MONCKTON, LIONEL.—"The Dancing Mistress."
 MONKHOUSE, ALLAN.—"Mary Broome." "Resentment." "The Education of M. Sunage."
 MONTGOMERY, JAMES.—"Ready Money."
 MOORAT, JOSEPH.—"Prunella" (revival).
 MOORE, CHARLES.—"The Lion and the Lamb."
 MOORE, DOROTHEA.—"By the King's Leave." "The Grey Mask."
 MOORE, E. HAMILTON.—"A Little Christmas Miracle."
 MOORE, EUNICE H.—"The Dove Uncaged."
 MORFAU, EMIL.—"Elizabeth, Reine d'Angleterre."
 MORETX, A.—"The Submarine."
 MORGAN, SYDNEY.—"Phyllis."
 MORRIS, MARGARET.—"Callisto."
 MORRIS, NEILSON.—"The Honour of the Braccios." "Tramed."
 MORRISON, KENNETH.—"Dolly Dye."
 MORRISON, MARY.—"Lonely Immortals."
 MORTON, MICHAEL.—"The Impostor."
 MOTIE, FRED.—"Would You Hang Him?" "The Mormon Danger."
 MOZART.—"Bastien and Bastienne."
 MURRAY, ALAN.—"The Vegetarians."
 MURRAY, GILBERT.—"Gadous Rex."
 MURRAY, T. C.—"Maurice Maite."
 MYLES, WILLIAM.—"The Rustler."
 MYTTON, HUGH.—"Bygone Days." "Violets."
- NAPPER, J. M.—"The Key that Took the Wrong Turning."
 NASMITH, FRANK.—"The Day of Reckoning."
 NEAT, JOHN.—"Everybody in Search of Fortune." "Wellington."
 NEEDHAM, RAYMOND.—"The Novice." "Yaacht 'Grasshopper'."
 NELSON, TOM.—"Perkins the Punter."
 NEPOTY, LUCIEN.—"The Olive Branch."
 NERREY, TERENCE.—"The Goddess of Desecration."
 NEWTON, H. CHANCE.—"Wellington."
 NILE, A. J.—"Where is William?"
 NICHOOLS, E. D.—"The Marriage Market." "The Gladiators."
 NOLAN, J. F.—"The Great Beyond."
 NORMAN, VALROY.—"The Lily of Tripoli."
 NORTHCOTE, A.—"The Choice."
- O'CONNOR, E. NOLAN.—"Lucifer and His Angel."
 OGDIE, ARTHUR C.—"Kipling, Detective."
 OPENBACH.—"The Guide to Paris."
 OROUKOWSKI, GEORG.—"The Girl in the Taxi."
 OLIVER, J. H.—"Tangled Wedlock."
 OLIVER, NORMAN.—"December 13."
 O'NEILL, NORMAN.—"The Golden Doom."
 ONSLOW, HUGH.—"The Lord Mayor's Party."

OUVRY, J. DELAHAIZE.—"The Match-girl's Dream of Fairyland."
O'RELL, MRS. MAX.—"For Peace and Quiet."
O'REILLY, J. P.—"Phyllis."
O'REILLY, W. H.—"The Myrtle Maiden."
OWEN, HAROLD.—"A Little Fowl Play."

PAGE, DUDLEY S.—"The Usurpers."
PAGE, ELLIOTT.—"Preparatory Croary."
PAGE, GERTRUDE.—"Pathfinders."
PAILLERON.—"The World of Boredom" (revival).

PAL, N.—"Ayesha."
PALMER, JOHN.—"Over the Hills."
PARKER, GILBERT.—"At Point o' Bugles."
PARKER, LOUIS N.—"Drake."
PARR, MAUDE.—"Pam and Billy."
PARRY, BERNARD.—"Where There's a Will—"

PASSMORE, WALTER.—"Queer Fish."
PASTON, GEORGE.—"The Kiss."
PATRICE, MAURICE.—"The Gay Lady Doctor."

PATTERSON, R. F.—"The Vegetarians."
PAULL, H. M.—"The Painter and the Millionaire," "The Lady Cashier."
PAUL, WILLIAM.—"Sweeping the Country."
PAULTON, EDWARD.—"A Double Woman."
PAULTON, HARRY.—"A Double Woman."
PAULUS, JAN.—"The Birthright."
PEAKE, C. M. A.—"Day and Night."
PEILE, F. KINSEY.—"The Man Who Was," "Biff," "The Shooting Star," "Twelve o'Clock."

PEMBERTON, MAX.—"Diane's Diamonds," "Hullo, Ragtime!"

PERARD, J.—"The Submarine."
PERCY, LODGE.—"The Woman He Wanted."
PERINI, EDWARD.—"The Drum," "The Flame."

PERRETTE, W. H.—"State Insurance."
PETERMAN, JOE.—"The Station Master," "The Seaside Review."

PHEBBS, Mrs. HARLOW.—"The Rack."
PHILIPS, AUSTIN.—"Playing the Game."
PHILLIPA.—"Oh! What a Surprise!"
PHILLIPS, STEPHEN.—"Everywoman."
PHILLIPOTS, EDEN.—"The Secret Woman," "The Golden Wedding."

PHILPOTT, STEPHEN R.—"Bill Adams," "H.M.S. Robertus."

PIATTI, PETER G.—"Everybody in Search of Fortune."

PINERO, ARTHUR WING.—"The 'Mind-the-Paint' Girl," "The Amazons" (revival), "The Widow of Wasdale Head."

PINK, WAL.—"Patching It Up," "A Day's Sport," "Shylock Hyams," "The King They Kouldn't Kill," "The Widow who Did."

PLANQUETTE, ROBERT.—"Les Cloches de Corneville" (revival).

PLAYFAIR, NIGEL.—"Shock-Headed Peter" (revival), "The 'Mind-the-Gates' Girl."

POCOCK, A. H.—"The Blunderers."
POLE, MRS. RICHARD.—"The Baker Street Mystery."

POLLOCK, JOHN.—"Mademoiselle Diana," "The Man Who Was Dead."

PONSONBY, CLAUDE.—"Percy, the Altruist."

PONSONBY, EUSTACE.—"The Dragon."
POUNEY.—"The Water Nymph."

POWELL, ORLANDO.—"A Waltz Scream."
POWELL, DUDLEY.—"Perkins in Paris," "A Queer Fish," "The Hydro."

POYSER, ARTHUR.—"Burnham Beeches," "Captain Scarlet," "The King's Arms."

PRAGA, MARCO.—"The Ideal Wife."
PRICE, FRANK.—"Bobby Bobs Up."

PRICE, GRAHAM.—"The Song of the Seal."
PUSHKIN.—"I Zingari."

PYM, PAUL.—"The Ne'er Do Well."

QUILTER, ROGER.—"Where the Rainbow Ends" (revival).

RADFORD, MRS. DOLLIE.—"The Ransom."
RAE, NITA.—"A Daughter of Israel."

RALEIGH, CECIL.—"The Sunshine Girl," "Nance Arden."

RAMSEY, JOHN.—"Where the Rainbow Ends" (revival).

RANGER, HERBERT T.—"The Vicar of Wakefield."

RAPHAEL, JOHN N.—"Between Five and Seven."

RAWSON, MRS. STEPNEY, "After Worcester."

REAN, CLIFFORD.—"The Queen and the Man."

REDFORD, G. A.—"Contrasts."
REES, ROSEMARY.—"The New Gun."

REINHARDT, HEINRICH.—"The Daring of Diane."

REINHARDT, MAX.—"Oedipus Rex."

RENNEF, SIDNEY.—"His Prairie Bride."
RIVERS, PAULINE.—"Sons of a Mighty Empire."

RHODES, KATHLYN.—"A Man's Wife."
RIADA.—"Married by Force."

RICHARDSON, HARRY.—"The Girl in the Picture."

RICKETTS, GEORGE.—"The Station Master."
RIDGEWELL, CHARLES.—"The Bombshell."

RISQUE, W. H.—"The Duchess of Dantzic" (revival), "The Geisha" (revival).

RITTENBERG, MAX.—"Axes to Grind."
ROBERTS, OSBORNE.—"The Children's Dream."

ROBERTS, R. H.—"The Garden Citizens."
ROBERTSON, MRS. B.—"Behind the Footlights."

ROBERTSON, J. A.—"A Frog He Would A-Wooing."

ROBINS, GERTRUDE.—"Old Jan."
ROBINSON, COLA.—"Betty's Little Joke."

ROBINSON, LENNOX.—"Patriots."
ROBSON, FRANK.—"The Great Beyond."

ROCK, CHARLES.—"A Bit of a Risk."
RODEN, COUNTESS OF.—"Dorinda."

ROFAS, FERNANDO DE.—"The Spanish Lovers."

ROLLING, G. TREVOR.—"Wallaby Jack."
ROLLS, E. C.—"A Sudden Call," "Oh! Molly."

ROONEY, HUBERT.—"Slumberland."
ROS, FRANCESCH DE.—"Bias of the World."

ROSE, ARTHUR.—"The Little Burglar," "The Philanthropist," "The Splendid Silence."

ROSE, S. C.—"Buddha."
ROSENKRANTZ, A.—"The Gate of Life."

ROSS, ADRIAN.—"The Dancing Mistress," "The Wedding Morning," "Gipsy Love."

ROSS, J. HALFORD.—"Our Twins."
ROSSLER, CARL.—"The Five Frankforters."

ROTHSCHILD, HENRI DE.—"La Rampe."
ROTTENBURG, H.—"The Vegetarians."

ROUGHWOOD, PHILIP.—"Bushed."
ROWE, FRED.—"Snookered."

ROWELL, ROBERT H.—"The Wheels of Time."

ROWLANDS, GEORGE.—"Potts in Port," "The Boat Race."

RUBENS, PAUL.—"The Sunshine Girl."
RUBENSTEIN, ANTON.—"The Demon."

RUSSELL, MRS. HASLINGDEN.—"Grannie's Pension."

SALTER, M.—"Trilby."

SALTOUN, WALTER.—"What Women Will Do for Love."

SANDEMAN, CHRISTOPHER.—"The Match-breaker."

SARGENT, FREDERIC.—"An Object Lesson."

SARGENT, HERBERT C.—"Coals to Newcastle," "The Bargman's Derby," "A Grain of Truth," "Bluebottles," "Hang It."

SARKANY, CHAS.—"The Latest New York Sensation."

SARTRE, JEAN.—"The Grip."

SAWARD, W. T.—"The Dragon," "Glastonbury."

SAXE-WYNDHAM, H.—"The Transformation of Bacchus."

SCHILLASSNER, ELLIE.—"Creditors."

SCHONTHAN, FRANZ VON.—"Die Berahmte Frau."

SCHNITZLER, ARTHUR.—"Das Marchen," "Liebeleli."

SCHRIER, HENRIETTA.—"The Woman He Wanted."

SCOTT, HELEN MCLEOD.—"The Head o' th' House."

SCOTT, M. F.—"Family Rights."

SCOTT-GATTY, CHARLES.—"The Military Girl."

SCOTT-GATTY, MURIEL.—"The Military Girl."

SCRYMGEOUR, JAMES.—"The Woolin' O't."

SCUDAMORE, LIONEL.—"The Man Who Lived Again."

SEATON, MORRICE.—"Frenchy."

SELF, C. S.—"The Ghosts of Spectre Grange."

SELINCOURT, HUGH DE.—"Getting What You Want," "The Dream of Death."

SELLON, REV. FATHER.—"Bad Dreams and Good Fairies."

SETON, HENDY.—"A Penny Bunch" (also called "Three Common People"), "Pierrot's Little Joke."

SEYMOUR, MARJORIE.—"Sanoya."

SHANNON, ANNE.—"Preparing Croaly."

SHAW, GEORGE BERNARD.—"John Bull's Other Island" (revival), "Captain Brassbound's Conversion" (revival), "Man and Superman" (revival), "Mrs. Warren's Profession" (revival), "Overruled."

SHAW, LUCY CARR.—"Miss Julia."

SHELDON, GEORGE.—"An Ocean Maid."

SHELDON, H. SOPHUS.—"The Havoc."

SHELLEY, HERBERT.—"Bill Adams," "Uncle Sam."

SHEPHERD, MAY.—"A Matrimonial Error."

SHIRLEY, ARTHUR.—"In a Man's Power," "Forgotten," "The Circus Girl," "The Open Door," "Women and Wine" (revival), "The Women of France."

SHIRLEY, C.—"At Silver Creek."

SHIRLEY, CLARE.—"Kal-en-neda," "The Hand of Fate."

SYDNEY HERBERT.—"The Big House."

SIMON, MAX M.—"Between the Acts."

SIMON, CHARLES.—"Zaza."

SIMPSON, HAROLD.—"The Lion and the Lamb," "The Submarine."

SIMS, GEORGE R.—"The Member for Slocum" (revised version), "The Vixen's Vengeance."

SKEA, JAMES.—"Captain of the 'Sarah Jane,'" "A Rough Reception."

SMITH, MARY S.—"The Passing of Claude."

SMYLY, C. F.—"The Vegetarians."

SMYTH, B.—"Bessie, the Daughter of the Blind Beggar of Bethnal Green."

SONCIET, H. A. DU.—"The Man from Mexico."

SOPHOCLES.—"Edipus Rex."

SORLEY, STEPHEN.—"A Man's Way."

SOUSTRE, EMILE.—"Falling His Crest," "The Medium."

SOWERBY, K. G. (Miss).—"Before Breakfast," "Rutherford and Son."

SPLATT, M. G. (Miss).—"The Decree Made Absolute."

SQUIRES, GRAHAM.—"The Democrats."

STACEY, CYRIL.—"The Wager."

STAKE, THOMAS.—"Saxorra and the Prince."

STANLEY, VICTOR.—"A Padded Cell."

STAYTON, FRANK.—"Love in a Railway Train," "Tantrums."

ST. CLAIR, WINIFRED.—"Two of the Old Boys."

STEAD, W. TROTTER.—"Perkin Warbeck."

STEIN, LEO.—"Das Opperlam."

STEINER, MAX.—"Bits of Dresden."

STEPHENS, RICCARDO.—"The Right to Die."

STEVENS, J. T.—"The Cruise of the Mascot."

STEWART, DYER, M.—"The Eye of Wang."

STEWER, JAN.—"Revel Day."

ST. JOHN, CHRISTOPHER.—"Macarena," "The Coronation."

STORMONT, LEO.—"N—G—"

ST. QUENTIN, EDWARD.—"Scotland for Ever."

STRAUS, OSCAR.—"The Dancing Viennese."

STRINDBERG, AUGUST.—"Creditors," "Miss Julia."

STRONG, AUSTIN.—"A Good Little Devil."

STUART, HUBERT.—"The Widow."

STUART, RALPH.—"A Dollar Did It."

SUDERMANN.—"Magda" (condensed).

SUGDEN, CHARLES.—"The Limit of the Law."

SULLIVAN, BROOKE H.—"The Usurpers."

SUTRO, ALFRED.—"The Death of Tintagiles," "The Bracelet," "The Fire Screen."

SUTTON-VANE, VANE.—"Very Much Married."

SWAN, MARK E.—"Just Like John."

SWETE, E. LYALL.—"Pitch and Soap."

SWINLEY, E. ION.—"The Aspirations of Archibald," "Keepers of the Garden."

SYDNEY, HERBERT.—"Pots in Port," "The Boat Race."

SYMONDS, P. BIDDULPH.—"Four to One."

SYRETT, NETTA.—"The Dream Lady."

TAGORE, R. NATH.—"The Maharani of Arakan."

TANNER, JAMES P.—"The Dancing Mistress."

TATE, J. W.—"The Understudy."

TAYLER, ALISTAIR N.—"Ring Off."

TAYLOR, EMILY.—"Kitty of Ours."

THANE, EDWARD.—"A White Slave," "At Silver Creek," "The Mockery of Marriage."

THOMAS, A. E.—"The Rainbow."

THOMAS, BRANDON.—"Charley's Aunt" (revival), "Marusa."

THOMAS, TREVOR.—"The Poetry of Flowers."

THOMPSON, ALEX. F.—"Princess Caprice."

THOMPSON, CHARLOTTE.—"Rebecca of Sunnybrook Farm," "The Awakening of Helena Ritchie."

THARP, ROBERT C.—"Kill that Fly."

THORPE, E. M.—"An Unorthodox Bishop," "A Bit of Blue Ribbon."

THURSBY, CHARLES.—"The Coronation."

TILLER, JOHN.—"Bits of Dresden," "A Garden of Mirth."

TIPPETT ISABEL.—"Such Stuff as 'Eroes are Made of."

TOHEKHOF, ANTON.—"The Seagull."

TOLSTOY, LEO.—"The Man Who Was Dead," "A Living Corpse," "The Cause of it All."

TONSLEY, C. J.—"Sir Robin Hall."

TOOSE, ALFRED.—"The Better Man."

TOWNROE, B. S.—"A Nation in Arms."

TOWNSEND, MARCHIONESS.—"John and the Couturiere," "All Souls' Eve."

TRARIEUX, GABRIEL.—"Un Soir."

TREPTOW, LEON.—"Unser Doktor."

TULLOCK, AUGUSTA.—"The Woman Who Atored."

TINBRIDGE, W.—"Phyllis."

TURNER, MONTAGUE.—"The Park Keeper."

TYRWHITT-DRAKE, E. H.—"Sir Francis Drake."

UNWIN, GEORGE.—"The Missing Maid."
URICH, JOHN.—"The Cicada."

VACHELL, HORACE ANNESLEY.—"Sunny
Bushes," "Jells."
VALCROSS, WILLIAM.—"Striking Home."
VERNON, H. M.—"All Men are Fools,"
"Don't You Believe It."
VISEUSI, ACHILLE.—"La Biscapessa."
VOLLMOELLER, CARL.—"A Venetian Night."

WADE, WILLIAM.—"Tracked."
WOLFGANG, HAROLD.—"The Man."
WALKER, T. WARBURTON.—"Golden Dol-
phins."
WALLACE, G. CARLTON.—"Apple of Eden,
The."
WALLACE, LEW.—"Ben Hur." (Revival.)
WALLACE, STANLEY.—"The Casting Vote."
WALLER, WALLETT.—"A Bit of a Risk."
WALLIS, BERTRAM.—"Betty's Little Joke."
WALSH, SHEILA.—"The Gambler."
WALSHE, DOUGLAS.—"H.M.S. Robertus."
WALTER, EUGENE.—"The Easiest Way."
WALTHER, OSKAR.—"Das Opferlam."
WALTON, G. H.—"The Hand of Destiny."
WARD, FREDERICK.—"The Bizamist."
WARD, FREDERIC.—"The Legacy."
WARE, FABIAN.—"The Chalk Line."
WAREING, ALFRED.—"The Tragedy of a
Comic Song."
WATSON, F. MARRIOTT.—"The Man
Tempted Me."
WATSON, H. MARRIOTT.—"At Bay."
WATSON, W. G.—"The Heart of a Fool,"
"Memories."
WENGEROVA, Z.—"The Man Who Was
Dead."
WHARNCLIFFE, JOSEPH M.—"The White
Girl Slave."
WHEELER, D. W.—"Winds."
WHITBREAD, J. W.—"Robert Emmett."
WILHELM, C.—"La Camargo."
WILHELM, JULIUS.—"The Daring of Diane,"
"The Grass Widows."
WELISCH, ERNST.—"Princess Caprice."
WELLS, H. G.—"Kipps."
WENOR, THEO.—"Oh, Smiley!"
WEST, ARTHUR.—"Captain Billy."
WESTON, HAROLD.—"Walled In."
WHARNCLIFFE, JOSEPH M.—"Foiled by a
Woman."

WHARTON, ANTHONY P.—"At the Barn."
WHEELER, C. E.—"Das Marchen."
WHEELER, L. W.—"Winds."
WHITE, ARTHUR.—"The New Detective."
WHITE, BARTON.—"Off the Map."
WHITTY, EDWARD.—"The Hand of
Destiny."
WICHELER, FERNAND.—"Little Miss
Llewelyn."
WICKHAM, JOHN J.—"The Question."
WIGGIN, KATE DOUGLAS.—"Rebecca of
Sunnybrook Farm."
WILLIAMS, THOMAS J.—"Who Shall Win
Him?"
WILLIS, H. G. (Miss).—"After Good-night."
WILLNER, A. M.—"The Grass Widows,"
"Gipsy Love."
WILSON-BARRETT, ALFRED.—"The Jew of
Prague."
WILSON, CHRISTOPHER.—"The Combat."
WILSON, RATHMELL.—"The Snake
Woman," "The Experimentalists."
WILSON, W. CRONIN.—"The Great Game."
WIMPERIS, ARTHUR.—"The Sunshine Girl,"
"The Girl in the Taxi."
WINDERMERE, CHARLES.—"How He Rose
to the Occasion," "Just the Thing."
WOLF-FERRARI, ERMANO.—"Sussanens
Geheimniss."
WOOD, HARRY.—"The Redskin."
WOOD, HICKORY.—"Thumbs Up."
WOODVILLE, H.—"Confederates."
WOOLF, EDGAR ALLAN.—"The Woman
who Wants."
WARD, LEO.—"A 1,000 to 1 Chance."
WORRALL, LECHMERE.—"Ann."
WROUGHTON, CECILY.—"The Fenton
Pearls."
WYBURN, ELLIS.—"His Leading Lady."
WYNGATE, F. B.—"The Open Question."
YEATS, W. B.—"Celtic Fairy Poems," "The
Countess Cathleen," "The Hour Glass."
YORKE, ARNOLD.—"The Devil's Mail."
YOUNG, WILLIAM.—"Ben Hur." (Revival.)
ZANDONAI, RICCARDO.—"Conchita."
ZANGWILL, ISRAEL.—"The Melting Pot,"
"Six Persons" (revival), "The Next Reli-
gion."
ZAZELL, H. M.—"An Elopement."
ZOETE, BERYL DE.—"Bias of the World."
ZOLA, EMIL.—"Thérèse Raquin."

PICTURES AT THE ROYAL ACADEMY.

The stage was not largely represented on the walls of the Royal Academy in 1912. The portraits included one of Anna Pavlova by John Lavery, A.R.A., with the title of "La Mort du Cygne"; one of Mr. Dion Boucicault by Mr. Byam

Shaw; and a third of Miss Christine Silver taking a call, by Mr. G. J. Coates. There were a marble bust of Miss Evelyn d'Alroy by Mr. W. C. K. King, a miniature of Miss Marie Löhr by Mrs. E. R. Carnae, and a miniature of Anna Pavlova by Miss Hilda Griffith.

GENERAL MEETINGS OF SOCIETIES, FUNDS, ETC.

- January 17.—The Annual London Meeting of the Showmen's Guild of Great Britain was held at the Royal Agricultural Hall, Islington, in connection with the World's Fair. Mr. Fred Bobby (Manchester) presided.
- January 24.—A Meeting of Kine-matograph theatre proprietors, convened by Mr. Frank Ogden Smith, was held at the Hobborn Restaurant for the purpose of forming an Association of Exhibitors.
- January 28.—The Sixth Annual General Meeting of the Variety Artists' Federation was held at the Criterion Restaurant, Mr. W. H. Clemart (Chairman) presiding.
- February 9.—The Annual General Meeting of the Theatrical Managers' Association, presided over by Sir Herbert Tree, took place at the Tavistock Hotel.
- February 13.—A General Meeting of the Kine-matograph Exhibitors' Association of Great Britain and Ireland was held at the Hobborn Restaurant. Mr. R. T. Jupp (Provincial Kine-matograph Theatres, Limited) presided.
- February 20.—The Annual Service of the Actors' Church Union took place at St. Peter's Church, Eaton Square. The preacher was the Rev. J. Stephen Barnass, Rector of St. Lawrence Jewry, and the A.C.U. Chaplain for West Central London. The Vicar, the Rev. J. Stores, assisted at the service.
- February 28.—Sir Herbert Beerbohm Tree presided at the Annual General Meeting of the Actors' Benevolent Fund, which was held on the stage of His Majesty's.
- March 19.—The 21st Annual General Meeting of the Actors' Association was held at His Majesty's, with the President, Sir Herbert Tree, in the chair.
- March 29.—The Annual General Meeting of the Royal General Theatrical Fund was held on the stage of the St. James's, Sir George Alexander presiding.
- April 28.—The Annual Meeting of the Concert Artists' Benevolent Association was held in the Criterion Restaurant, with Mr. Geo. Robins in the chair.
- April 28.—The Annual General Meeting of the Variety Artists' Benevolent Fund and Institution was held at the Bedford Head Hotel, Maiden Lane, Strand, with Mr. Charles Coborn in the chair.
- May 14.—The Annual General Meeting of the Rehearsal Club was held at the St. James's, with Mr. Rutland Barrington in the chair.
- May 31.—Sir George Alexander, L.C.C., presided at the Sixteenth Annual General Meeting of the Actors' Orphanage Fund, which was held at the Playhouse.
- June 5.—The Annual General Meeting of the Travelling Theatres Managers' Association was held in the foyer at the Kingsway, Mr. A. E. Drinkwater presiding.
- July 9.—The Annual Meeting of the Catholic Stage Guild was held at the Vaudeville. Sir Charles Santley presided.
- July 23.—The twelfth annual conference of the Actors' Church Union was held at the Kennington, under the chairmanship of the Bishop of Winchester (Dr. Talbot). This followed a meeting at King's College, Strand, in which chaplains only took part.
- July 30.—A special General Meeting of the Actors' Association was held at 32, Regent Street, for the purpose of considering a resolution relative to the method of filling up vacancies on the Council which occur during the year. Mr. Ben Webster presided.
- August 16.—The Annual General Meeting of the Music Hall Home Fund was held at the Three Stags Hotel, Kennington Road, S.E. Mr. Walter de Frece (president) occupied the chair.
- September 10.—Convened by the Actors' Association, a mass meeting of the theatrical profession was held at His Majesty's, to discuss the Sunday opening of theatres and music halls. The president of the Association, Sir Herbert Beerbohm Tree, was in the chair.
- September 22.—At a special meeting at the Trocadero Restaurant, called by the Variety Artists' Federation a resolution was passed almost unanimously advocating the entire closing of all places of public entertainment on Sunday.
- October 4.—Annual General Meeting of the O.P. Club at the Adelphi Hotel.
- October 11.—The Annual General Meeting of the Playgoers' Club was held at the Club.
- October 18.—The first General Meeting of the newly formed Vaudville Producers' Association was held at the Bedford Head, Maiden Lane, Strand, with Mr. Herbert Darnley in the chair.
- October 26.—Annual General Meeting of the Music Hall Ladies' Guild at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Miss Irene Rose presided.
- October 27.—Annual General Meeting of the Music Hall Artists' Railway Association at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Mr. Joe Elvin presided.
- November 7.—The autumn General Meeting of the Theatrical Managers' Association was held in the Banqueting Hall at Gatti's Restaurant, King William Street, Strand. Mr. Cyril Maude took the chair.
- November 10.—A Special General Meeting of the Variety Artists' Benevolent Fund and Institution, convened to pass the rules and constitution of the Society, was held at the Bedford Head Hotel. Mr. E. H. Lucas presided.
- December 3.—The Annual General Meeting of the Catholic Stage Guild was held at the Soda-water Hall, 114, Mount Street, W. The Rev. Father Smith presided.
- December 6.—The twentieth annual meeting of the Theatrical Ladies Guild of Charity was held at St. James's Theatre. The president (Miss Fanny Brough) was in the chair.
- December 29.—A mass meeting of persons engaged in dramatic, variety, and picture theatres met under the auspices of the National Association of Theatrical Employees to consider the question of demanding an all-round increase of wages. Mr. James O'Grady, M.P., presided.

OBITUARY.

Abrahams, Frederick. Aged 90. June 16.
 Alexander, Allen. Aged 64. March 23.
 Allistree, Mary (Gerardine Alice Mary Ed-
 dows). July 10.
 Allen, Robert Henry. October 13.
 Allitsen, Frances. October 1.
 Ansell, Albert Edward. June 30.
 Ardworth, Mrs. Fred (Cissy Highton). Aged
 30. June 17.
 Armitage (Hill), Percy. Aged 34. July 18.
 Armstrong, Haydn. Aged 36. August 24.
 Ashton, Henrietta. May 11.
 Atkins, Will. Aged 53. August 7.
 Avone, Thos. L. Aged 60. June 3.
 Axmann, Edmund. Aged 41. October 10.

Bach, Albert B. November 19.
 Bale, Edwin. March 20.
 Bancroft, Mary Jane. Aged 62. March 15.
 Barber, William Charles. Aged 53. August 17.
 Barnes, J. E. July 4.
 Barr, Mrs. Olive. Aged 88. April 15.
 Bartholomew, Mrs. January 9.
 Bartlett, Fred. Aged 73. October 12.
 Batty, Mrs. John. April 21.
 Bedford, Robert Wilton. January 27.
 Beecham, Charles. Aged 41. June 3.
 Bellair, Jenny (Mrs. J. F. Warden). Aged 75.
 October 31.
 Bentley, Dave. Aged 30. October 12.
 Bentley, Joseph. April 20.
 Billington, Dan. Aged 58. April 18.
 Bird, Sam. Aged 54. July 15.
 Bisson, Alexandre. Aged 64. January 27.
 Black, Marjorie. May 5.
 Bolton, Arthur. February 6.
 Bond, Barry (Barrington W. Griffiths). Octo-
 ber 10.
 Bontems, Mrs. Lucy. Aged 75. May 31.
 Booth, Junius. December 9.
 Boothman, James. August 24.
 Borelli, Mme. Anita. October 6.
 Bostock, Frank C. Aged 46. October 8.
 Boswell, A. P. Aged 55. January 23.
 Rowman, Arthur. February 1.
 Brewster, John Edward. Aged 58. August 13.
 Brooks, Mrs. Ellen Margaret. June 21.
 Bryer, James William. September 15.
 Buckstone, Mrs. J. B. Aged 73. December 15.
 Burnard, Fred. April 18.

Caine, Mrs. Sarah Hall. December 27.
 Calmour, Alfred C. Aged 55. November 6.
 Cameron, Marguerite Winifred Morton. Aged
 5. October 15.
 Cannell, Sarah. Aged 7. August 4.
 Carey, Pat. Aged 53. October 7.
 Carlton, Amy. Aged 71. October 19.
 Carlton, Neil. Aged 53. November 16.
 Carroll, Agatha (Mrs. J. E.). May 28.
 Cathcart, Charles. Aged 56. December 26.
 Cave, Joseph Arnold. Aged 89. November 20.
 Cheshmore, Sarah Elizabeth. November 14.
 Chester, Elizabeth Edith. February 18.
 Chute, James Macready. Aged 55. February
 15.
 Clarke, Hamilton. Aged 72. July.
 Clarke-Jervoise, Florence, Lady. October 18.
 Clement, John Maurice. Aged 71. February 24.
 Clements, Charles. February 20.

Coe, Beulah. Aged 38. August 25.
 Cole, Mrs. Charles. May 21.
 Coleridge-Taylor, Samuel. Aged 37. Septem-
 ber 1.
 Conlon, Edward Jerrold. Aged 61. March 8.
 Correy, Elizabeth. Aged 63. August 17.
 Costello, Mrs. Tom. October 4.
 Costelloe, Mrs. E. Aged 63. September 13.
 Cottell, Victor Lansdowne. October 23.
 Crane, Edith (Mrs. Tyrone Power). Aged 40.
 January 3.
 Craven, Thomas. January 19.
 Crawford, Mattie. December 4.
 Crawford, Robert. Aged 73. January 14.
 Crawley, Dan. Aged 40. October 22.
 Crighton, Mrs. Sarah. Aged 70. July 14.
 Croker, T. F. Dillon. Aged 80. February 6.
 Crotty, Ann. Aged 72. January 5.
 Cunard, James. January 31.
 Cushing, Mrs. December 3.
 Cynil, Professor (Albert Higgins Heppel). Aged
 44. May 27.

Dacre, Frank. June 13.
 Dalton, Kate (Mrs. Geo. Ellison). Aged 62.
 July 8.
 Danby, Frank. May 13.
 Dauncey, Silvanus (Wm. John Jones). Novem-
 ber 24.
 Davidson-Mayne, Mrs. Ann. Aged 78. Decem-
 ber 8.
 De Rozel, Baron Moritz. October 10.
 Dewhurst, Frances Clara. Aged 50. April 26.
 Dockwray, Charles. August 23.
 Dorrill, Charles C. Aged 51. November 26.
 Douglas, Josie. December 30.
 Duckworth, Mrs. W. M. Aged 67. April 28.
 Duval, Cynthia Erol. October 14.
 Dyer, Teddy. Aged 67. October 12.

Edwin, Mrs. Walter. December 6.
 Ellis, Frank. Aged 42. August 6.
 Ellis, Marion. Aged 21. July 11.
 Emery, Mrs. Rose. Aged 61. December 9.
 Esty, Anna Baldwin. July 24.

Faber, Beryl. May 1.
 Falkner, Mrs. T. H. (Kate Helmsley). Aged 61.
 January 6.
 Farrar, Atheling. July 3.
 Finlay, Edward J. February 1.
 Finney, Mrs. James. May 6.
 Fitzgerald, John. Aged 74. January 21.
 Ford, Rosina. Aged 56. November 15.
 Fossett, Emma. Aged 84. June 4.
 Foster, F. Carlton. Aged 29. September 18.
 Fox, Polly (Mabel Phillips). Aged 29. July 16.
 Franklin, Anne. Aged 90. July 5.
 Friedman, Elizabeth (Bessie Willow). March 10.
 Friend, Wilton. Aged 76. February 14.
 Frost, Alexander G. (Temple). September 10.

Gallagher, Major John Patrick. Aged 79.
 January 12.
 Gandy, Sidney. Aged 46. February 14.
 Genoa, Dolly (Mrs. Harry Braff). June.
 Gifford, Lillie (Mrs. Charles Groves). Aged
 65. December 12.
 Gilmore, Mrs. Harry. Aged 41. April 27.
 Godfrey, Frederick W. Aged 43. August 8.

Golden, George Fuller. February 17.
 Goodteliow, Herbert William (Bert Wader).
 Aged 51. March 1.
 Gordon, Barney. April 25. Aged 59.
 Gordon, D'Arcy Johnston. July 1.
 Gordon, Lizzie (Lizzie Scotland). April 4.
 Gorton, Belle (Mrs. Leslie Gaze). May 14.
 Grant, Agnes Wright Hall. Aged 25. April 11.
 Gray, Mrs. December 26.
 Green, Jessie. November 15.
 Greensmith, Emma. Aged 65. February 6.
 Gresham, Alfred. Aged 49. April 8.
 Griesley, Samuel. Aged 45. October 8.
 Griffiths, Barington W. (Barry Bond). October
 10.
 Grimes, Margaret. April 24.
 Grossmith, George, March 1.
 Groves, J. W. October 27.
 Groves, Mrs. Charles (Lillie Gifford). Aged 63.
 December 12.
 Guyer, Charles Starry. Aged 43. September 12.
 Haggard, Gwyneth. October 9.
 Hague, Amy Florence. Aged 45. February 5.
 Harland, Fred (Wm. Richard Russ). November
 15.
 Harris, Henry B. April 15.
 Harrison, Edward. Aged 44. May 28.
 Harrison, Florrie. December 4.
 Harvey, Mrs. John (Carlotta Zerbin). Aged
 69. April 15.
 Hélène (Winter), Rose. May 5.
 Henry, Mrs. David. June 8.
 Henschel, Louise. November 16.
 Henton, Mrs. Hiram. January 31.
 Heppel, Albert Huggins (Professor Cyril). Aged
 44. May 27.
 Hicks, Margaret. July 29.
 Hill (Armitage), Percy. Aged 34. July 18.
 Hill, Emily Caroline. February 4.
 Hoare, Elizabeth. August 10.
 Holland, Jessie (Mrs. Leland Jones). February 1.
 Holman, Gertrude (Mrs. Sydney Smith). Novem-
 ber 1.
 Horrocks, Joseph Robert. Aged 45. July 30.
 Howard, Mrs. J. B. Aged 84. November 17.
 Howe, Charles Harry (Fred Manners). Novem-
 ber 4.
 Humphreys, Mrs. F. W. (Marie Longmore).
 September 16.
 Hunt, H. Creagh. Aged 39. February 27.
 Hyatt, William. July 10.
 Jennings, George. December 12.
 Johnson, Clara. Aged 55. February 8.
 Johnstone, Mattie. Aged 22. April 20.
 Jones, Hilda. June 3.
 Jones, Mrs. Louisa Mary. Aged 81. Septem-
 ber 28.
 Judith, Mme. Aged 85. October 27.
 Kahara. April 22.
 Kelly, Thomas (Kelly Robinson). Aged 73.
 February 9.
 Kenway, Rebecca. Aged 89. February 3.
 Kenyon, Rose. January 31.
 Kirk, George. September 10.
 Kraton, Harry. Aged 30. October 20.
 Kuhe, William. Aged 89. October 6.
 Lang, William. February 28.
 Laurel, Mrs. Syd. February 28.
 Leslie, Henry. Aged 63. December 5.
 Leslie, Wallie. January 6.
 Lester, Mrs. W. R. Aged 71. June 13.
 Lewis, Tommy. Aged 29. July 11.
 Lewis, Walter. February 8.
 Lincoln, Frank. Aged 33. January 2.
 Lodge, Henry Bedford. March 4.
 Lorrell, Florence (Florence Clementine Wood).
 Aged 36. December 2.
 Lotto, Alf. October 31.
 Louise, Marie. May 1.

Lowther, Lancelot St. George. Aged 32.
 October 24.
 Lupino, Lily. Aged 20. April 24.
 MacDonald, Wm. March 16.
 Mathland, Monte. Aged 51. May 15.
 Marsden, J. P. June 13.
 Marx, Sarah. December 5.
 Mason, D. Samuel Butler. September 26.
 Massenet, Jules. Aged 70. August 15.
 Matthison, Mrs. Henry (Mme Kate Wynne).
 March 9.
 May, Alice. June 29.
 May, Mrs. John. December 28.
 Mayville, Harry. Aged 37. February 12.
 McCarthy, Justin. Aged 81. April 24.
 McClelland, Nellie Lawrence (Mrs. Henry
 McClelland). Aged 51. November 4.
 McNally, Theresa. Aged 56. May 25.
 Meier, Dave. Aged 35. June 4.
 Middleton, John Frederick. Aged 27. Feb-
 ruary 5.
 Mignon, Clarice. September 24.
 Mitchell, Mrs. Rhoda. February 7.
 Mitzi (of the Two Leons). November 17.
 Monckton, Lily. Aged 35. January 28.
 Moore, John. Aged 60. February 1.
 Morgan, Fitzroy. October 23.
 Morgan, Wilfred Robert. June 22.
 Mortimer, George Charles. Aged 87. August 7.
 Morton, Mme. (Julia d'Alberte). Aged
 57. September 9.
 Morton, W. E. April 16.
 Moss, Sir Edward. Aged 60. November 25.
 Munro, George. Aged 25. May 22.
 Murphy, W. H. October 13.
 Nesson, Alfred Clarke. October 25.
 Newham, Fred W. November 2.
 Newsome, Jane. Aged 87. January 2.
 Newsom, Mrs. E. (Dorothy Ruby). June 9.
 Norris, William Micklefield George (Sirron),
 August 15.
 Nuttall, Harold. Aged 27. August 6.
 O'Connor, Reginald, March 2.
 Owen, Charles. Aged 38. October 7.
 Paget, Martha Elizabeth. Aged 82. April 15.
 Paget, Rose Vernon. October 13.
 Papini, Guido. Aged 65. October 2.
 Penley, W. S. Aged 59. November 11.
 Penman, Charles. April 5.
 Percy, Ernest. Aged 44. June 17.
 Phelps, Fredericks. February 7.
 Phillips, Mabel. Aged 29. July 16.
 Pinder, George Ord. Aged 43. June 6.
 Pitt, Rose Ellen Dibden. March 28.
 Polonaski, Eugen. Aged 62. January 1.
 Power, Mrs. Tyrone (Edith Crane). Aged 40.
 January 3.
 Price, Charles H. Aged 80. July 14.
 Purvis, Walter. Aged 45. June 19.
 Rabinoff, Mme. La Salle. September 9.
 Ramsey, Edward. Aged 41. March 3.
 Reed, Frank Arthur. Aged 56. January 16.
 Reilly, Phil (Graham Craig). April 22.
 Reynolds, Mrs. Eliza. November 4.
 Ricordi, Commendatore Giulio. Aged 71. June
 6.
 Riley, Michael Frank. December 18.
 Risson, Carl. Aged 69. June 18.
 Ritchie, Robert. Aged 24. August 21.
 Robinson, Frederic. Aged 81. October 19.
 Robinson, Kelly (Thomas Kelly). Aged 73.
 February 9.
 Rodwell, Mrs. Rosetta Elizabeth. August 30.
 Rogers, James. Aged 33. August 4.
 Rosen, Frederick. Aged 46. March 4.
 Royston, Arthur. June 22.
 Ruby, Dorothy (Mrs. E. Newsom). June 9.
 Russ, Wm. Richard (Fred Harland). No-
 vember 13.

Russell, Caroline. February 28.
 Russell, Mrs. Harriett Ellis. Aged 66. April 20.

St. John, Florence. Aged 57. January 30.
 St. Ruth, Walter H. Aged 81. March 14.
 Saker, Mrs. Edward. Aged 64. February 6.
 Saltley, Leona. July 12.
 Sansome, William Thomas Fletcher. December 28.

Sante, Mrs. Aged 86. August 16.
 Sargent, Richard Edward. March 31.
 Saville, Mrs. Emily. August 7.
 Scobie, Lizzie (Lizzie Gordon). April 4.
 Scott, John. Aged 57. July 3.
 Sennett, Annie Merton (Mrs. Charles Sennett). Aged 67. February 11.
 Sergeant, Will. Aged 60. November 30.
 Seymour, Phoebe. Aged 75. Nov. 25.
 Shaw, Tom. Aged 45. October 26.
 Shenton, Edward B. Aged 65. September 2.
 Simpson, Catherine Raynor. June 1.
 Sirron (William Mickelfield George Norris). August 15.

Slater, C. Dundas. Aged 60. July 8.
 Smart, Richard. June 19.
 Smérdon, R. Aged 71. June 19.
 Smith, Mrs. Sydney (Gertrude Holman). November 1.

Snazelle, G. H. May 17.
 Snow, Ellen Rebecca. March 28.
 Snowball, Mrs. June 30.
 Snowdon, Walter. Aged 50. July 15.
 Soldene, Emily. Aged 72. April 8.
 Stead, W. T. April 15.
 Stebbing, May Isabelle. May 2.
 Stevenson, Rhoda. July 16.
 Steyne, E. T. April 21.
 Stoker, Bram. Aged 64. April 20.
 Stone, W. P. Aged 44. December 17.
 Studt, John. August 31.
 Sullivan, Kate. Aged 56. July 28.
 Swingler, J. W. February 17.

Taylor, Jessy Olivia. August 13.
 Telford (Amos), Richard. February 23.
 Temple, Alexander G. (Frost). September 10.
 Temple, Richard. Aged 65. October 19.
 Terry, Edward O'Connor. Aged 68. April 2.
 Tierney, Eliza. Aged 80. July 29.
 Tiltman, Nan. Aged 58. November 25.

Travis, Edna May. October 11.
 Treadgold, W. T. Aged 67. February 2.
 Trotère, H. April 9.
 Tyler, Leslie. Aged 48. August 19.
 Tyrrell, Margaret Ann. Aged 52. September 20.

Unsworth, Wm. Frederick. Aged 61. October.

Verne, Arthur. Aged 48. January 3.
 Vernon, Mrs. W. H. January 25.
 Vokes, Jessie. Aged 33. November 24.
 Vokes, Robert (Bob). Aged 56. March 2.

Wade, Bert (Herbert William Goodfellow). Aged 31. March 1.

Wakeman, Helen Beatrice. July 25.
 Walford-Henry, Marie Louise. Aged 23. May 1.
 Wallett, Russell. Aged 44. March 9.
 Waller, Mrs. Lewis. Aged 50. November 14.
 Wallis, Maria. November 1.
 Warden, Mrs. J. F. (Jenny Bellair). Aged 75. October 31.

Wareham, Henry James. Aged 40. February 21.

Watson, Fred W. June 28.
 Watson, Harold Stewart Strathearn. May.
 Weight, Chas. José. Aged 61. November 21.
 Wellings, Charles Sydney. Aged 51. October 25.

Whaley, Joseph. November 13.
 Whitmee, Clara Buckmaster. January 11.
 Widdicombe, Victor. February 27.
 Willey, Mary Augusta. March 12.
 Willow, Bessie (Elizabeth Friedman). March 10.

Wingard, Professor (Stephen John Woodley). Aged 54. December 28.
 Winkelmann, Hermann. Aged 62. January 18.
 Winter, Rose Helene. May 5.
 Womack, George. Aged 30. January 29.
 Wood, Florence Clementine (Florence Lorrell). Aged 36. December 2.
 Wood, Frank Percy. August 22.
 Woodley, Stephen John (Professor Wingard). Aged 64. December 28.
 Wynne, Mme. Kate (Mrs. Henry Matchison). March 9.

Yates, Frederick. Aged 40. October 14.
 Young, Carrie. Aged 22. March 30.



ANNUAL DINNERS, BANQUETS, ETC.

- January 7.—Mr. Albert Voyle (President of the Association) occupied the chair at the New Year's Banquet of the Tatters' Association, held at Panol's Restaurant, Wardour Street, W.C.
- January 10.—Luncheon to Professor Max Reinhardt, given by the Albert Committee at the Carlton Hotel, the Duke of Argyll presiding.
- February 7.—The Annual Ball of the Actors' Association took place at the Holborn Restaurant. Mr. Cyril Maude presided at supper, and among the speakers were Sir Herbert Tree and Miss Madge McIntosh.
- February 11.—To celebrate the fifteenth anniversary of the birth of the Association, the Executive Committee of the Music Hall Artists' Railway Association arranged a dinner and dance, which took place at the Criterion Restaurant.
- February 18.—The fifteenth Annual Dinner of the Gallery First-Nighters' Club took place at the Frasnati Restaurant. The President, Mr. James Kenny, occupied the chair.
- March 17.—The sixty-seventh Dinner in connection with the Royal General Theatrical Fund was held at the Whitehall Rooms, Hotel Metropole. Mr. Lionel de Rothschild, M.P., occupied the chair.
- March 31.—The President, Mr. E. Marshall Hall, K.C., M.P., occupied the chair at the twenty-eighth Annual Dinner of the Playgoers' Club, which was held at the Hotel Cecil.
- April 6.—The members of the Kinematograph Trade held their fourth Annual Dinner at the Hotel Cecil, under the chairmanship of Sir Ernest Shackleton.
- April 23.—A company numbering just over 100 gathered in the Alexandra Room of the Trocadero Restaurant to do honour to Mr. Harry Masters, who was relinquishing the position of general manager of the London Theatres of Varieties, Limited, in order to take up a partnership in the agency business with Mr. Jack Somers. Mr. Walter Gibbons acted as chairman, and Mr. Walter de Frece was in the vice-chair.
- April 30.—The fifth Annual Luncheon of the National Association of Kinematograph Operators (Branch No. 10 of the N.A.I.E.) was given in the Sheraton Hall, at the Popular Café. Mr. Ed. H. Mason, President of the Association, was in the chair.
- May 5.—The Annual Dinner and Ball of the Tatters' Association took place at the Horns Hotel, Kennington. Mr. Harry Barnard, the President of the Association, occupied the chair at dinner.
- May 12.—The New Vagabonds' Club's "Othello" Dinner at the Hotel Cecil.
- May 19.—The O.P. Club gave a complimentary dinner at the Hotel Cecil in honour of Miss Phyllis Neilson-Terry. Sir Herbert Beerbohm Tree presided.
- October 20.—The O.P. Club celebrated the success of "Milestones" by a dinner, at which prominent players representative of the three periods dealt with in that play responded to the toasts of "1860," "1885," and "1912," at the Hotel Cecil under the chairmanship of the Club's president, Lord Howard de Walden.
- November 20.—The First Annual Dinner of the Variety Artists' Benevolent Fund and Institution was held at the Whitehall Rooms, Hotel Metropole, under the chairmanship of Earl Winterton. Mr. Frank Allen was in the vice-chair.
- November 25.—The Eccentric Club held their twenty-second Anniversary Dinner at the Hotel Cecil. The chair was occupied by Mr. Walter de Frece, the vice-chairman being Mr. George Graves.
- December 1.—A large and distinguished company assembled at a Dinner given at the Trocadero Restaurant in honour of Mr. William Poel.
- December 3.—Annual Dinner of the Magicians' Circle at Anderton's Hotel. Mr. Nevil Maskelyne occupied the chair.
- December 8.—A Dinner was given at the Midland Hotel, Manchester, to Mr. Edwin T. Heys in recognition of his work as manager of the Gaiety Repertory, Manchester. Mr. Edward Acton presided.
- December 7.—Fifty-fifth Annual Dinner of the Savage Club at the Connaught Rooms. Lord Moulton presided, and Sir John Hare replied for "The Visitors."
- December 8.—The Annual Dinner of the Actors' Association was held at the Hotel Cecil. The chair was occupied by Mr. Cyril Maude.
- December 15.—The twenty-second Annual Dinner of the Actors' Benevolent Fund was held at the Whitehall Rooms. H.H. the Duke of Teck presided.
- December 22.—The Playgoers' Club gave a "Peter Pan" dinner at the Hotel Cecil. Mr. Marshall Hall, K.C., M.P., presided over a gathering of about 500.

THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA, AND IMPORTANT REVIVALS IN NEW YORK FROM DECEMBER 1, 1911, TO NOVEMBER 30, 1912.

- ADELAIDE, drama, in one act, by Hugo Muller, adapted by David Bispham.—New Amsterdam, New York, May 17.
- AFFAIRS OF ANATOL, THE, sequence of episodes, by Arthur Schnitzler. Produced by Winthrop Ames.—Little, New York, October 14.
- ALIAS MR. ROSEBERRY, presented by the Walter N. Lawrence Players.—Proctor's, Fifth Avenue, New York, June 24.
- ALL AT SEA, playlet, by Jettison DeAngelis. Proctor's, New York, August 26.
- AND THEY LIVED HAPPY EVER AFTER, translated from the German by Philip Bartholomae. Produced by the Bartholomae-Miles Peebles company at Union Square, New York, October 21.
- ANGELUS, THE, play, in three acts, by Neil Twomey.—Washington, September 19.
- ANTIQUE GIRL, THE, book and lyrics are by William Le Baron and Cecil De Mille, music by Robert Hood Bowers.—Colonial, New York, January 29.
- ARM OF THE LAW, THE, playlet, by Roland West.—American, New York, October 4.
- ARGYLE CASE, THE, play, in four acts, by Harriet Ford and Harvey J. O'Higgins, written in co-operation with William J. Burns. Produced by Klaw and Erlanger, Atlantic City. October 17.—Broad, Philadelphia, October 21.
- AT PINEY RIDGE, dramatic sketch, by David Higgins.—Hammerstein's, New York, April 29.
- AT THE BARRACKS, operetta in one act, by Cecil B. de Mille, lyrics by Grant Stewart, music by Robert Hood Bowers, produced by Jesse L. Lasky.—Keith's Alhambra, New York, September 30.
- AT VERSAILLES, 1780, a comedy in four acts by Louis N. Parker, founded on H. de Vere Stacpool's novel, "The Order of Release," produced under the direction of the Liebler Company.—Princess, Toronto, Ont., Can., November 11.
- ATTACK, THE, play in three acts, by Henri Bernstein, adapted into English by George Merton, produced by Charles Frohman.—Star, Buffalo, August 29; Garrick, New York, September 19.
- AWAKENING OF MINERVA, THE, farce in one act, by Claude Gillingwater, produced by Arthur Hopkins.—Colonial, New York, September 9.
- AZTEC ROMANCE, AN, a spectacular play in four acts, by Orestes Utah Bean, music by Harold Orlob. (Produced some years ago as "Corianton" in Salt Lake City).—Manhattan Opera House, New York, September 18.
- BARBARAZA, play by J. Hartley Manners.—Alcazar Theatre, San Francisco, Cal., August 19.
- BATGAIN, THE, drama in four acts, by Hilard Booth and Cora Maynard.—Criterion, New York, March 28, matinée.
- BARON TRECK, comic opera in two acts and three scenes, with book by Henry Blossom, lyrics by F. F. Schrader, and music by Felix Albini, produced by F. C. Whitney.—Casino, New York, March 11.
- BARRIERS BURNED AWAY, romantic drama in four acts, by George Middleton, from the novel by E. P. Roe.—Prospect, New York, February 25.
- BACHELORS AND BENEDICTS, comedy in three acts, by Jackson D. Haug and James Montgomery, produced by H. H. Frazee.—Court, Springfield, Mass., October 30; Criterion, New York, November 2, 1912.
- BEAUTY AND THE JACOBIN, one-act play by Booth Tarkington.—Comedy, New York, November 29.
- BELLA DONNA, a four-act dramatisation from Robert Hichens's novel by James Bernard Fagan. (Produced by Charles Frohman.) Empire, New York, Nov. 11.
- BELLE OF SOUTH CAROLINA, THE, drama by Edwin Weaver. Orpheum, Watertown, N.Y., Dec. 27.
- BEN HUR, revival, Drama in six acts and fourteen scenes, by William Young, from the novel by General Lew Wallace. Revived by Klaw and Erlanger. New Amsterdam, New York, Dec. 23, 1911.
- BETSY, comedy with music, in three acts, with book by H. Kellett Chambers, lyrics by Will B. Johnstone, and music by Charles E. Candee, jun. (originally produced as "The Butterfly"). Produced by Byron Chandler. Herald Square, New York, Dec. 11, 1911.
- BETWEEN TRAINS, sketch in one act by John Stokes. Fifth Avenue, New York, May 13.
- BIG MAN, comedy playlet by Frederick Orca Bartlett. Actors' Society Benefit. Playhouse, New York, April 26. (Previously produced in Boston.)
- BIRD OF PARADISE, THE, play by Richard Walton Tully. Rochester, N.Y., Dec. 25, 1911.
- BIRD OF PARADISE, THE, Hawaiian play in three acts and five scenes, by Richard Walton Tully. Produced by Oliver Morosco. Daly's, New York, Jan. 8.
- BLINDNESS OF VIRTUE, THE, Cosmo Hamilton's four-act play. Produced by William Morris, Princess, Montreal, Canada. Sept. 30. Thirty-ninth Street Theatre, New York, Oct. 28.
- BOUGHT AND PAID FOR, a drama in four acts by George Broadhurst. Produced by Wm. A. Brady, Princess, Chicago, Oct. 21.
- BRIGANTINO, operetta in one act, book and music by A. Bela Laszky.—Irving Place, New York, Jan. 2.
- BROADWAY JONES, a comedy, by George M. Cohan, produced by Cohan and Harris.—George M. Cohan Theatre, New York, September 23.

- BRUTE, THE**, a play in three acts, by Frederic Arnold Kummer. Newell Theatre, White Plains, N.Y., October 4; Thirty-Ninth Street, New York, October 8.
- BUNTY BULLS AND STRINGS**, Parody on "Bunty Pulls the Strings," in two scenes, by Edgar Smith, with music by A. Baldwin Sloane, and lyrics by E. Ray Goetz. Produced by Weber and Fields.—Broadway, New York, February 8. Revived, Collier's Comedy, New York, August 26.
- BITTERLY BARONET, THE**, play by Robert Keith Snow.—Castle Square, Boston, October 28.
- BITTERLY ON THE WHEEL, A**, drama, in four acts, by Edward G. Hemmende, K.C., and Francis Neilson, M.P. Produced by Lewis Waller, Thirty-ninth Street, New York, January 9.
- CABBAGES AND KINGS**, play, in three acts, by Hugh Ford and Joseph Medill Patterson, from O. Henry's story. Produced by the Alcazar Stock Company.—Alcazar, San Francisco, July 1.
- CAFE CABARET, THE**, sketch by Vincent Bryan. Presented by Mabel Hite.—Fifth Avenue, New York, May 13.
- CALL OF PARIS, THE**, play, in one act, by Virginia Harned. Orpheum Theatre, Brooklyn, N.Y., September 2.
- CAPTAIN JOE**, comedy, in four acts, by Alice Garstenberg. Produced by the American Academy.—Empire, New York, February 8.
- CARNIVAL, THE**, play, in four acts, founded by Compton Mackenzie upon the novel of the same name.—Alexandra, Toronto, Canada, November 18.
- CASE OF BECKY, THE**, play, in three acts, by Edward Locke. Produced by David Belasco.—Belasco, New York, October 1.
- CAUGHT WITH THE GOODS**, four-act comedy, by Roby Danenbaum.—Columbia, Milwaukee, September 30.
- CHARITY GIRL, THE**, musical play in three acts, libretto and lyrics by Edward Peple, added lyrics by Melville Alexander, music by Victor Hollander. Presented by the George W. Lederer Production Company.—Studebaker, Chicago, Ill., July 29; Globe, New York, October 2.
- CHIP OF THE OLD BLOCK, A.**, play, in one act. Produced by Thomas A. Wise.—Fifth Avenue, New York, February 19.
- CHOSEN PEOPLE, THE**, drama, in four acts, by Eugene Chirikoff.—Garrick, New York, March 21.
- CLOWN, THE**, playlet, by Edgar Allen Woolf.—Colonial, New York, May 29.
- C.O.D.**, three act farce, by Frederic Chapin. Produced by John Cort.—Schubert Theatre, Rochester, New York, October 4; Gaiety, New York, November 11.
- COMEDY FOR WIVES, A**, playlet, by Owen Johnson. Produced by Arnold Daly.—Hammerstein's, New York, October 14.
- COME ON, THE**, playlet, in one act, by Grant Stewart.—Fifth Avenue, New York, June 3.
- COMING HOME TO ROOST**, play, by Edgar Selwyn.—Hollis Street, Boston, October 14.
- CONCEALED BED, THE**, a Scottish sketch, by Graham Moffat, presented by Graham Moffat's Players.—Union Square, New York, October 21.
- COPY**, one-act play, by Kendall Banning and Harold Kellock.—Colonial, New York, December 18, 1911.
- COUNTESS NADINE, THE**, drama in one act, by Joseph A. Golden, produced by Blanche Walsh and company.—Proctor's Fifth Avenue Theatre, New York, September 9.
- COUNT OF LUXEMBOURG, THE**, comic opera in two acts, from the German of Willner and Bodanzky, music by Franz Lehar, English lyrics by Adrian Ross and Basil Hood, American version by Glen Macdonough, produced by Klaw and Erlanger.—Tremont, Boston, Mass., August 26; New Amsterdam, New York, September 16.
- COUSIN KATE**, comedy, in three acts, by Hubert Henry Davies, revived by Charles Frohman.—Empire, New York, January 29.
- COWARD, THE**, play, by George Broadhurst, Alhambra, New York, January 9.
- COYOTE, GUSSIE**, Western comedy.—Proctor's Fifth Avenue, New York, September 30.
- CROOK, THE**, four-act play, by William J. Hurlbut, produced by James K. Hackett.—Olympic, St. Louis, October 27.
- CZAR PAUL I.**, historical drama, in five acts, by Dmitri Mereshkovsky.—Garrick, New York, March 18.
- DAD AND MOTHER**, a one-act comedy, by Abigail Marshall, presented by Thomas A. Wise.—Proctor's, New York, July 1.
- DAUGHTER OF HEAVEN, THE**, a dramatic spectacle in three parts and eight scenes, by Pierre Loti and Judith Gautier, English adaptation by George Egerton, produced by the Liebler company.—Century, New York, October 12.
- DEAR OLD CHARLIE**, farce in three acts, by Charles H. Brookfield, produced by the Shuberts.—Maxine Elliott's, New York, April 15.
- DETECTIVE KEEN**, a one-act melodramatic farce, by Percival Knight, presented by Daniel Frohman.—Keith's, Union Square, July 1.
- DEVIL'S DILEMMA, THE**, farce, by Jessie Straus and Lee Arch.—Woman's Musical Club, Cincinnati, March 13.
- DIAMOND NECKLACE, THE**, one-act drama, by Frederic A. Kummer, presented by Daniel Frohman.—Keith's Union Square, New York, September 16.
- DINGBAT FAMILY, THE**, a musical comedy by Mark Swan, music by John W. Bratton, produced by Liebler and Bratton.—Lyceum, Paterson, N.J., October 23.
- DISCOVERING AMERICA**, a modern play in four acts, by Edward Knoblauch, produced by Mr. Lewis Waller.—Daly's, New York, September 7.
- DIVORCE QUESTION, THE**, by William Anthony McQuire, produced by Messrs. Rowland and Clifford.—Whitney Opera House, Chicago, April 20.
- DOLLAR DID IT, A.**—Burbank Theatre, Los Angeles, October 12.
- DORINDA DARES**, by Eleanor Maud Crane. American Academy Matinee.—Empire, New York, March 14.
- DOVE OF PEACE, THE**, a comic opera, in three acts, dramatic plot by Wallace Irwin and Walter Damrosch, lyrics by Wallace Irwin, music by Walter Damrosch.—Lyric, Philadelphia, October 15; Broadway, New York, November 4.
- DRUMS OF OUDE, THE**, a one-act play by Austin Strong, produced by David Belasco.—Colonial, New York, November 25.
- EGYPT**, play, in four acts, by Edward Sheldon, produced by Margaret Anglin.—Garrick, Chicago, October 2.
- ELEVATING A HUSBAND**, play, in four acts, by Clara Lipman and Samuel Shipman, produced by Werba and Luescher.—Liberty, New York, January 22.
- ELIJAH**, presented as a grand opera, in three acts and five scenes, by the Majestic Grand Opera Co.—Pittsfield, Mass., October 25.
- ETERNAL WALTZ, THE**, a satirical operetta, by Leo Fall.—Palace Music Hall, Chicago, October 14.

- ESCAPE, THE**, play, by Paul Armstrong, produced by Oliver Morosco.—Burbank Theatre, Los Angeles. October 28.
- EVA**, a musical drama in three acts, by Glen MacDonough, based on the original by Willner and Bodansky, music by Franz Lehar, produced by Klaw and Erlanger.—Apollo, Atlantic City, N.J., November 27.
- EXPLORER, THE**, drama, in four acts, by W. Somerset Maugham, produced by Lewis Waller. Daly's, New York, May 7.
- FAITH AND COUNTRY**, play, by Carl Schoenherr.—Broadway Palace, New York, February 7.
- FALSELY TRUE**, drama, in one act, by Johanna Redmond, produced by the Irish Players.—Maxine Elliott's, New York, December 20, 1911.
- FANNY'S FIRST PLAY**, by George Bernard Shaw. Messrs. Shubert, managers.—Comedy, New York, September 16.
- FATHER, THE**, drama, in three acts, by August Strindberg, translated by Edith and Warner Oland.—Berkeley, New York, April 9.
- FATTED CALF, THE**, comedy, in three acts and four scenes, by Arthur Hopkins, produced by William A. Brady, Limited.—Albany, N.Y., February 12; Daly's, New York, February 20.
- FEAR**, dramatic sketch, in one act, by Charles Lamb, from M. D. Post's story, "The Nameless Thing."—Brighton Beach Music Hall, July 29.
- FIGHT, THE**, American comedy, in four acts, by Bayard Villier.—Colonial, Providence, R.I., October 28.
- FINE FEATHERS**, play, by Eugene Walters.—Cort Theatre, Chicago, August 12.
- FINISHING FANNY**, a comedy drama, in four acts, by Lee Wilson Dodd, produced by A. S. Stern.—Harrisburg, Pa., November 25.
- FIRST AFFAIR, THE**, a pre-historic mimo-dramatic sketch, by W. Cronin Wilson, music by Leonard W. Chalk.—At Winter Garden, New York, November 2.
- FIRST LOVE**, a one-act operetta, book by Raymond W. Peck, lyrics by Melville Alexander, and music by Anatol Friedland.—Orpheum, Brooklyn, September 30; Colonial, New York, October 7.
- FLOWER OF THE PALACE OF HAN, THE**, Chinese drama, in five scenes, by Ma Tcheu-Yuen, adapted in French by Louis Laley, and rendered into English by Charles Rann Kennedy, produced by Winthrop Ames.—Little, New York, March 19.
- FLYERS, THE**, comedy, in three acts and two scenes, by George Barr McCutcheon.—Lyceum, Rochester, New York, January 15.
- FOLLIES OF 1912, THE**, by H. B. Smith, by Raymond Habbell, produced by Ziegfeld.—Moulin Rouge, New York, October 21.
- FOOL OF FORTUNE**, A, comedy, in three acts, by Martha Morton, revived by Joseph Brooks.—Garrick, New York, January 12.
- FORTY-FIVE MINUTES FROM BROADWAY**, musical play, in three acts, by George M. Cohan, revived.—George M. Cohan's, New York, March 14.
- FOUR-LEAF CLOVER**, A, protean playlet, by Robert Hildreth.—Hudson, N.J., January 19.
- FRAU GRETEL, DIE**, farce, in three acts, by Bernard Buchbinder, produced by Gustav Amberg.—Irving Place, New York, December 25, 1911.
- FROM BROADWAY TO PARIS**, a musical revue in two acts and twelve scenes, by George Bronson Howard and Harold Atteridge, music by Max Hoffman, produced by the Shuberts, Winter Garden, New York, November 20.
- FROU FROU**, drama, in five acts, by Meilhac and Halevy, adapted by Harrison Grey Fiske, revived by Mme. Simone.—Hudson, New York, March 18.
- FRUEHLINGS ERWACHEN**, tragedy, in three acts and fifteen scenes, by Frank Wedekind.—Irving Place, New York, March 22.
- FUJIYAMA**, Japanese operetta, in two scenes, produced by George Choor.—Proctor's, Twenty-third Street, New York, April 13.
- GENTLEMAN FROM MISSISSIPPI, A**, condensed version of the four-act play of the same name, presented by Joseph Hart.—Colonial, New York, November 18.
- GLAUBE AND HEIMATH**, tragedy, in three acts, by Carl Schönherr, produced by Gustav Amberg.—Irving Place, New York, February 7.
- GIRL, THE**, a one-act comedy, by Edward Peple, produced under the direction of John W. Rumsey and Edgar MacGregor.—Keith's Union Square, New York, October 14.
- GIRL FROM BRIGHTON, THE**, a musical comedy in two acts, book and lyrics by Jean C. Havez, music by William Becker.—Academy of Music, New York, August 31.
- GIRL FROM MONTMARTRE, THE**, farce in three acts, by Harry B. and Robert B. Smith from the French of Georges Feydeau and Rudolph Schanzer, music by Henry Bereny, produced by Charles Frohman.—Criterion, New York, August 5.
- GIRL IN PAWN, A**, play in one act, by Cecil Spooner, produced by Cecil Spooner Stock company.—Metropolis, New York, July 8.
- GOING THE LIMIT**, farce by Augustin and Albert Glassmire.—Polis Theatre, Wilkes Barr, July 22.
- GOOD-NATURED LIAR, A**, sketch in one act, written and produced by Albert O. Warburg.—De Kalb, New York, August 1.
- GOVERNOR'S LADY, THE**, in three acts and an epilogue, by Alice Bradley, produced by William Elliott and David Belasco.—Republic Theatre, New York, September 10.
- GRAIN OF DUST, THE**, drama in four acts, by Louis Evan Shipman, founded on the novel by David Graham Phillips, produced by James K. Hackett.—Criterion, New York, January 1.
- GREAT GAME, THE**, drama in one act, by W. Cronin Wilson, produced by Lewis Waller.—Daly's, New York, May 16.
- GREYHOUND, THE**, melodrama in four acts and six scenes, by Paul Armstrong and Wilson Mizner, produced by Wagenhals and Kemper.—Astor, New York, February 23.
- GYPSY, THE**, a romantic operetta in two acts, book and lyrics by Frank Pixley, music by Gustav Luders. Produced by John Cort.—Park Theatre, New York, November 14.
- HABEN SIE NICHTS ZU VERZOLLEN?** farce in three acts, from the French, by Maurice Hennequin and Pierre Veber, translated into German by Max Schoenau.—Irving Place, New York, January 11.
- HALF WAY TO PARIS**, musical farce in three acts, by Paul M. Potter, lyrics by Arthur J. Lamb, music by John T. Hall.—Court Square, Springfield, Mass., April 19.
- HAMLET**, tragedy, by Shakespeare. Revived by Ian MacLaren.—Wallack's, New York, April 23. Another revival by John E. Keller.—Garden, New York, November 18.
- HANKY PANKY**, musical comedy in two acts, book by Edgar Smith, lyrics by E. Ray Goetz, music by A. Baldwin Sloane. Produced by Lew Fields.—Broadway, New York, August 5.

- HARVEST**, satirical play in three acts, by Lennox Robinson. Produced by the Irish Players.—Maxine Elliott's, New York, December 18, 1911.
- HAWTHORNE OF THE U.S.A.**, a comedy-romance in four acts, by James Bernard Fagan. Produced by Cohen and Harris.—Astor, New York, November 4, 1912. (Produced as "Hawthorne, U.S.A." at the Imperial, London, May 27, 1906.)
- HELL HATH NO FURY**, play in three acts, by Cecil Owen and Charles W. Bell. Prospect Theatre, New York, July 1.
- HELPING THE CAUSE**. Produced by Mrs. Langtry.—Colonial, New York, September 30.
- THE HIGH ROAD**, a drama in four acts, by Edward Sheldon. Produced by Mrs. Fiske and company.—His Majesty's, Montreal, October 14; Powers, Chicago, October 27; Hudson, New York, November 19.
- HIMMELBETT, DAS**, musical farce, in three acts. Book by Franz Wagner and Heinz Reichert, music by Fritz Lehner. Produced by Gustave Amberg.—Living Place, New York, November 25.
- HOKEY POKEY**, pot-pourri, in two scenes, with dialogue by Edward Smith, lyrics by Edgar Smith and E. Ray Goetz, music by John Stromberg, A. Baldwin Sloane, and W. T. Francis. Produced by Weber and Fields.—Broadway, New York February 8.
- HIGHER COURT, THE**, American play, in three acts, by Henry Irving Dodge. Produced under the auspices of the National Federation of Theatre Clubs.—Maxine Elliott's, New York, October 6.
- HONEST JIM BLUNT**, a comedy, in three acts, by William Boden. Produced by the Liebler Company.—Hudson, New York, September 16.
- HONOUR IS SATISFIED**, sketch. Produced by W. L. Abington.—Proctor's, Fifth Avenue, New York, March 25.
- HOUSE DIVIDED**, A. play, by Allan Davis. Produced by Wm. A. Brady.—Hyperion, New Haven, Conn., June 4.
- HUSHED UP**, one-act play, by Harrison Armstrong.—Fifth Avenue, New York, May 29.
- HYACINTH HALVEY**, comedy, in one act, by Lady Gregory. Produced by the Irish Players.—Maxine Elliott's, New York, December 5, 1911.
- IMAGE, THE**, comedy, in three acts, by Lady Gregory, by the Irish Players.—Maxine Elliott's, New York, December 21, 1911.
- IMPULSE OF THE MOMENT, THE**, one-act play, by Channing Pollock and Charles Hanson Towne. Produced by E. Cunningham and Co.—Proctor's, Twenty-third Street, New York, February 26.
- IN FIFTY YEARS**, farce-comedy, by Morgan Wallace.—Hartmann, Columbus, O., July 1.
- IN OLD NEW YORK**, one-act play, by Tom Barry. Presented by Harry Beresford.—Keith's, Union Square, New York, June 17.
- IN THE GRAY OF THE DAWN**, play, in one act, by Mary Asquith and David Higgins.—Proctor's, Fifth Avenue, New York, September 2.
- INCOMPATIBLES, THE**, comedy, in three acts, by Anna Steese Richardson and Edmund Breese.—Hudson, Union Hill, N.J., July 15.
- INSPECTOR FROM KANSAS, THE**, comedy sketch, in one act, by Grant Stewart. Produced by Olive May.—Fifth Avenue, New York, July 15.
- ISLE OF DREAMS**, romantic comedy, in four acts, by Rida Johnson Young. Produced by Chauncey Olcott.—McVicker's, Chicago, October 27.
- IT HAPPENED IN FORTSDAM**, by A. H. Wilson.—Academy of Music, Pa., January 29.
- IT NEVER HAPPENED**, musical comedy, by Ren. Shields, music by Frank L. Callahan.—Payton's, Lee Avenue, Brooklyn, N.Y., February 26.
- JACKDAW, THE**, comedy, in one act, by Lady Gregory. Produced by the Irish Players.—Maxine Elliott's, New York, December 11, 1911.
- JULIA FRANCE**, play by Gertrude Atherton. Produced by Mrs. Fiske.—Princess, Toronto, Can., January 17.
- JULIUS CESAR**, a tragedy, by William Shakespeare. Produced by William Faversham.—Lyric, New York, November 4.
- JUNE BRIDE, THE**, three-act Viennese operetta. Weber and Field's production.—Boston, September 25.
- JUNE MADNESS**, play, in three acts, by Henry Kitchell Webster. Produced by Winthrop Ames.—Albany, New York, September 21; Fulton, New York, September 25.
- JUNGE FRITZ, DER**, drama, in four acts, by Ferdinand Bonn.—Irving Place, New York, March 8.
- JUSTICE**, drama, in one act, by Edgar James. Produced by Julius Steger.—Alhambra, New York, March 22.
- JUST LIKE JOHN**, a farce, in three acts, by George Broadhurst and Mark Swan. Produced by William A. Brady and George Broadhurst, Inc.—Teek, Buffalo, April 18; Forty-eighth Street, New York, August 12.
- JUST TO GET MARRIED**, comedy, in three acts, by Cicely Hamilton. Produced by William A. Brady.—Maxine Elliott's, New York, January 1.
- KIDDIE**, play, in one act.—Broadway, New York, April 2.
- KINDLING**, play, in three acts, by Charles Kenyon. Produced by Edward J. Bowes.—Daly's, New York, December 5, 1911.
- KING HENRY V.**, Shakespeare's play, Revived by Lewis Waller.—Daly's, New York, September 30.
- KISMET**, in three acts and ten scenes, by Edward Knoblauch, produced by Harrison Grey Fiske and Klaw and Erlanger.—Knickerbocker, New York, December 25, 1911.
- KREUZELSCHREIBER, DIE**, comedy in three acts, by Ludwig Anzengruber.—Irving Place, New York, April 10.
- LADY FROM OKLAHOMA, THE**, three-act drama, by Elizabeth Jordan-Garrick.—Detroit, Mich., July 15.
- LADY OF DREAMS, THE**, romance in four acts, adapted by Louis N. Parker, from the French by Edmond Rostand, produced by the Liebler Company.—Hudson, New York, February 28.
- LADY OF THE SLIPPER, THE**, a musical fantasy in three acts, book by Anne Caldwell and Lawrence McCarty, lyrics by James O'Dea, music by Victor Herbert, produced by Charles Dillingham.—Chestnut Opera House, Philadelphia; Globe Theatre, New York, October 28.
- LADY PATRICIA**, comedy in three acts, by Rudolf Besier, produced by Harrison Grey Fiske.—Empire, New York, February 26.
- LAND OF DYKES, THE**, by Herbert Hale Winslow, music and lyrics by A. Von Tilzer, presented by Sam Chip and Mary Marble.—Colonial, New York, October 14.
- LATE MR. ALLEN, THE**, a comedy-sketch, by May Tully and Bozeman Bulger.—Keith's Union Square, New York, August 5.

- LEGACY, THE**, by Arthur Schmitzler, translated by Mary L. Stephenson.—American Academy matinee.—Empire, New York, March 14.
- LET GEORGE DO IT**, musical comedy in two acts and four scenes, by Aaron Hoffman, founded on drawings by George McManus, with songs by Paul West and Nat D. Ayer, produced by Lefler-Bratton Company.—West End, New York, April 22.
- LIE**, play, in one act, by Anne Moore.—Broadway, New York, April 2.
- LIEBELLE**, a tragedy by Arthur Schmitzler, produced by Dr. M. Baumfeld.—Irving Place, New York, November 29.
- LIFER, THE**, play, in three scenes, by Aaron Hoffman.—Hammerstein's, New York, April 1.
- LIFE'S SHOP WINDOW**, dramatisation of Victoria Cross's novel by W. H. Clifford.—St. Louis, Mo., June.
- LILY OF POVERTY FLAT, THE**, drama, by Marion Russell, from the poem "Her Letter," by Bret Harte. Produced by the Cecil Spooner Stock Company.—Metropolis Theatre, New York, November 11.
- LITTLE CHURCH AROUND THE CORNER, THE**, a playlet, by James Horan. Produced by Inez Macauley.—Proctor's, New York, August 19.
- LITTLE MILLIONAIRE, THE**, a play with music, in three acts, by George M. Cohan.—Cohan Grand Opera House, Chicago, November 24.
- LITTLE MISS BROWN**, a farcical comedy, in three acts, by Philip Bartholomae. Produced by William A. Brady and Philip Bartholomae, Inc.—Cleveland, April 22.—Forty-eighth Street, New York, August 23.
- LITTLE WOMEN**, dramatised from Louisa M. Alcott's story by Marian De Forest; staged by Jessie Bonstelle. Produced by Wm. A. Brady.—Playhouse, New York, October 16.
- LIVE WIRES**, sketch, by Ivy Ashton Root. Presented by Minnie Duprée.—Fifth Avenue, New York, April 29.
- LOOK WHO'S HERE**, musical comedy, in three acts, by Rida Johnson Young, lyrics by Paul West, and music by Jerome D. Kern.—Adelphi, Philadelphia, October 24.
- LOVE AFFAIR, THE**, play, by Frederick Paulding.—Plainfield Theatre, Plainfield, N.J., November 27.
- LOVERS' QUARREL, A**, opera, in one act, by Attilio Parelli.—Metropolitan Opera House, Philadelphia, Pa., March 6.
- LYDIA GILMORE**, drama in four acts and five scenes, by Henry Arthur Jones, produced by Louis Nethersole.—Baltimore, January 27; Lyceum, New York, February 1.
- MACUSHLA**, romantic comedy in four acts, by Rida Johnson Young, produced by Augustus Pitou.—Grand Opera House, New York, February 5.
- MAKING GOOD**, drama, in four acts, by Owen Davis, produced by William A. Brady.—Auditorium, Baltimore, January 6; Fulton, New York, February 5.
- MAMA'S BABY BOY**, musical farce, in three acts, adapted with lyrics by Junie McCree, music by Hans S. Linne, and additional numbers by Will H. Becker, produced by George W. Lederer.—Broadway, New York, May 25. (Previously produced in Philadelphia.)
- MAN AND SUPERMAN**, G. Bernard Shaw's play revived, produced by Liebler and Co.—Hudson, New York, September 30.
- MAN FROM COOK'S, THE**, musical comedy, in two acts, from the French by Maurice Ordonneau, with English book by Henry Blosson, and music by Raymond Hubbell, produced by Klaw and Erlanger.—Academy of Music, Baltimore, February 12; New Amsterdam, New York, March 25.
- MAN FROM THE NORTH, THE**, playlet, by Bernard Coughlin.—Keith's, Union Square, New York, September 2.
- MAN IN FRONT, THE**, a dramatic episode in one act, produced by Minnie Dupree and Company.—Union Square Theatre, New York, November 11.
- MAN ON HORSEBACK, A**, play by Booth Tarkington, produced by James K. Hackett.—Columbia Theatre, San Francisco, Cal., August 19.
- MARDI GRAS BALL**, operetta, in three acts, by Carl Wilmore, produced by Josephine Clement.—Keith's, Boston, July 8.
- MARIONETTES, THE**, comedy, in four acts, adapted by Gladys Unger, from the French by Pierre Wolff, produced by Charles Frohman.—Lyceum, New York, December 5, 1911.
- MARRIAGE-NOT, THE**, comedy, in three acts, by Joseph Noel. Produced by Cecil De Mille.—Empire, Syracuse, N.Y., April 22; Maxine Elliott, New York, May 13.
- MASTER OF THE HOUSE, THE**, American comedy in four acts, by Edgar James, with acknowledgments to a German source. Produced by Messrs. Shubert.—The Thirtieth Street, New York, August 22.
- MEIN LIEBSCHEN**, sketch. Produced by Joe Hart.—Bronx, New York, February 27.
- MERCHANT PRINCE, THE**, sketch, by Stephen Champlin. Presented by Harry Holman.—Proctor's, Twenty-third Street, New York, June 17.
- MERE MAN**, a comedy in three acts, by Augustus Thomas, produced by William Harris.—Lyceum, Rochester, N.Y., November 22; Harris Theatre, New York, November 25.
- MERRY COUNTESS, THE** (Die Fledermaus), music by Johann Strauss, book by Gladys Unger, lyrics by Arthur Anderson. Produced by Messrs. Shubert.—Casino, New York, August 20.
- MERRY WIDOW REMARRIED, THE**, operetta in three acts, book by Max Hanisch, music by Carl von Wegern. Produced by Consolidated Amusement Company.—Colonial, Chicago, August 4.
- MEYERS**, force in three acts, by Fritz Friedman-Friedrich.—Irving Place, New York, February 19.
- MILESTONES**, play in three acts, by Arnold Bennett and Edward Knoblauch. Produced by Klaw and Erlanger and Joseph Brooks.—Liberty, New York, September 17.
- MILITARY GIRL, THE**, musical comedy in two acts, by Cecil Lean. Produced by W. K. Ziegfeld.—Ziegfeld, Chicago, August 12.
- MILLION, THE**, a medley of melodrama and farce, in four acts, adapted by Leo Ditrachstein, from the French of Berr and Guillemand.—Olympic Theatre, Chicago, November 10.
- MIND-THE-PAINT GIRL, THE**, comedy, in four acts, by Arthur Wing Pinero. Produced by Charles Frohman.—Lyceum, New York, September 9.
- MINERAL WORKERS, THE**, comedy, in three acts, by William Boyle. Produced by the Irish Players.—Maxine Elliott's, New York, December 4, 1911.
- MISS 318**, sketch, by Rupert Hughes.—Proctor's, Fifth Avenue, New York, May 27.

- MISS HELLN OF TROY, musical comedy, in two acts, by Edwin M. Lavigne, with lyrics and music by Charles Galpin. Produced by the Mask and Wig Club.—New Amsterdam, New York, April 26.
- MISS PRINCESS, operetta, book by Frank Mandell, lyrics by W. B. Johnstone, and music by Alexander Johnston. Produced by John Cort, Allentown, Pa., November 1. Garrick, Chicago, November 12.
- MISSION PLAY, THE, pageant, in three acts, by John Steven McGrouthy.—San Gabriel, Cal., April 29.
- MIXED MARRIAGE, drama, in four acts, by St. John G. Ervine. Produced by the Irish Players.—Maxine Elliott's, New York, December 11.
- MODEL, THE, now comedy, by Augustus Thomas. Produced by Charles Frohman.—Harris Theatre, New York, August 31.
- MODERN EVE, A.—Garrick, Chicago, April 21.
- MODERN WAY THE, comedy, in three acts, by Mrs. W. K. Clifford. American Academy matinee.—Empire, New York, February 29.
- MODEST SUZANNE, operetta, in three acts, music by Jean Gilbert, book by Georg Okonowsky: American adaptation by Harry B. and Robert B. Smith. Produced by A. H. Woods and H. H. Frazee.—Liberty, New York, January 1. (Or. prod. Valentine Theatre, Toledo, November 24, 1911.)
- MOMENT, THE, by Bryon G. Ongley.—Actors' Society Benefit, Playhouse, New York, April 26. (Previously done at a Lamb's Gambol.)
- MONEY GETTER, THE, by Searl Allen. Presented by Hal Davis.—Hammerstein's, New York, October 7.
- MONSIEUR BEAUCAIRE, romantic comedy, in four acts and five scenes, by Booth Tarkington and E. G. Sutherland. Produced by Lewis Waller.—Daly's, New York, March 11.
- MOON MAIDEN, THE, Burmese comic opera, in two acts and three scenes, book and lyrics by George E. Stoddard, music by Charles Berton.—Walham Park Theatre, Fitchburg, Mass., July 29.
- MOONSHINE, play, in one act, by Arthur Hopkins. Produced by Arthur Hopkins.—Alhambra Theatre, New York, September 16.
- MRS. CHRISTMAS ANGEL, a comedy in three acts, by Lawrence Eyre, produced by Arnold Daly.—Harris Theatre, New York, November 19.
- MUCH ADO ABOUT NOTHING, Shakespeare play, arranged in three acts and produced by Annie Russell at the Thirty-ninth Street Theatre, New York, November 25.
- MUSTERWEIBER, DIE, operetta, in three acts, with book and lyrics by Paul Huhl and C. Quadenfeldt, and music by Franz Werther. Produced by Gustav Amberg.—Irving Place, New York, January 31.
- MY BEST GIRL, a musical play, in three acts, book and lyrics by Channing Pollock and Rennold Wolf, music by Clifton Crawford and Augustus Barratt.—Cleveland, O., August 26; Park, New York, September.
- MY ERROR, a satire, in one act, by Edgar Allan Woolf. Produced by Cyril Chadwick.—Proctor's, New York, August 12.
- MY INDIAN LOVE, play, in four acts, by Charles E. Blaney and G. H. Shephard.—Metropolis, New York, October 21.
- MY LITTLE FRIEND, comic opera, in a prologue and two acts, music by Oscar Straus, book and lyrics by Harry B. and Robert B. Smith. Produced by F. C. Whitney.—Studebaker Theatre, Chicago, November 11.
- NATHAN THE WISE, version of Lessing's poetic drama.—New York University, July 26.
- NEED-DO-WELL, THE, a dramatization of Rex Beach's novel by Charles Klein. Produced by the Authors' Producing Company.—Lyric, New York, September 2.
- NEVER SAY DIE, comedy, in three acts, by W. H. Post and William Collier. Produced by Lew Fields.—Forty-eighth Street Theatre, New York, November 12.
- NEW SIN, THE, play, in four acts, by B. Macdonald Hastings. Produced by the George C. Tyler Company, Chicago, October 1.—Wallack's, New York, October 15.
- NIGHT FROLIC, A, musical comedy, in two acts. Presented by J. J. Flynn.—Manchester, N.H., July 22.
- NINETY AND NINE, THE, one-act version of Ramsay Morris's drama of the same name.—Colonial, New York, December 4, 1911.
- NO EXTRADITION, play, by O. Henry. San Francisco, July 1.
- OFFICER 666, melodramatic farce, in three acts, by Augustin MacHugh. Produced by Cohan and Harris, Taylor's O.H. Trenton, N.Y., January 1.—Gaiety, New York, January 29.
- OH! OH! DELPHINE, musical comedy, in three acts, founded on Georges Berr and Marcel Guillemand's French farce, "Villa Primrose," book and lyrics by C. M. S. Melellan, music by Ivan Caryll. Produced by Klaw and Erlanger, Philadelphia, September 11.—Knickerbocker, New York, September 30.
- OLIVER TWIST, drama, in five acts and nine scenes, by J. Comyns Carr, from the novel by Charles Dickens.—Produced by Liebler and Company, New Amsterdam, New York, February 26.
- ONE DAY, drama, in four acts, by Cecil Spooner, based on the novel by Elinor Glyn.—Produced by the Blaney-Spooner Amusement Company, Metropolis, New York, March 11.
- ON THE LEVEL, drama, by Richard Madden.—St. James's, Boston, October 14.
- ON THE WINGS OF LOVE, aviation romance, by Commodore J. Stuart Blackton.—Waldorf-Astoria, New York, February 7.
- OPENING NIGHT, AN, sketch, by Joseph Hart.—Colonial, New York, April 1.
- OPERA BALL, THE, musical comedy in three acts, derived from the German of Victor Leon and H. von Waldberg, English adaptation by Sydney Rosenfield and Clare Kummer. Music by Richard Heuberger. Produced by Klaw and Erlanger.—Liberty, New York, February 12.
- OUR WIVES, comedy in three acts, by Frank Mandell and Helen Craft. Produced by Joseph M. Gaits, Parson's, Hartford, Conn., July 1.—Wallack's, New York, November 4.
- OVER THE RIVER, musical farce, in three acts, by George V. Hobart and H. A. Du Souchet. Music by John L. Golden. Produced by Charles Dillingham and Florenz Ziegfeld, Jr., Globe, New York, January 8.
- PAPER CASE, THE, a comedy, in four acts, by Louis N. Parker, produced by the Liebler Company.—First New York performance at Wallack's, New York, November 25.
- PATIENCE, the comic opera, in two acts, by W. S. Gilbert and Arthur Sullivan. Revived by the Messrs. Shubert and W. A. Brady.—Lyric, New York, May 6.
- PAY DAY NIGHT, one-act play, by Margaret Turnbull.—The De Kaib, Brooklyn, February 12.

- PEACH AND PROFESSOR, THE.** musical comedy in two acts, book and lyrics by Kenneth S. Webb, music by Roy D. Webb.—Carnegie, New York, February 19.
- PEARL MAIDEN, THE.** a musical play, in three acts, book by Earle C. Anthony and Arthur F. Kiles, music by Harry Auracher. Produced by Welch and Aarons.—New York, New York, January 22.
- PECK O' PICKLES.** play, by Frank Stammers.—Majestic, Los Angeles, Cal., August 10.
- PEGGY.** musical play in two acts, founded on Xanroff and Guerin's "L'Amorceage," with book by George Grossmith, jun., lyrics by C. H. Bovill, and music by Leslie Stuart. Produced by Thomas W. Riley.—Casino, New York, December 7, 1911.
- PEG O' MY HEART.** a comedy by J. Hartley Manners, produced by Oliver Morosco.—Shubert, Rochester, N.Y., November 25.
- PERPLEXED HUSBAND, THE.** comedy in four acts, by Alfred Sutro. Produced by Charles Frohman.—Empire, New York, September 2.
- PERSIAN GARDEN, A.** miniature musical comedy, book and lyrics by Edgar Allen Woolf, music by Anatol Friedland. Produced by Louis A. Simon.—Colonial, New York, February 26.
- PETER'S GARDEN.** four-act play, by Boyd Martin.—Shubert Masonic Theatre, Louisville, Ky. (amateurs).
- PHANTOM BURGLAR, THE.** by William Cary Duncan.—Actors' Society benefit, Playhouse New York, April 26.
- PIETRO CARUSO.** dramatic playlet, by Roberto Bracco.—Irving Place, New York, January 24.
- PIGEON, THE.** comedy in three acts, by John Galsworthy. Produced by Winthrop Ames.—Little, New York, March 11.
- PINK LADY, THE.** revival.—New Amsterdam, New York, August 26.
- PIRATES OF PENZANCE, THE.** comic opera, in two acts, by W. S. Gilbert and Arthur Sullivan, revived by Messrs. Shubert and W. A. Brady.—Casino, New York, June 3. Originally produced, New York, Fifth Avenue, December 31, 1879. Revived by H. W. Savage, 1900.
- POETASTERS OF ISPAHAN, THE.** one-act play, by Clifford Bax.—Comedy, New York, November 29.
- POINT OF VIEW, THE.** a play in four acts, by Jules Eckert Goodman, produced by William A. Brady.—Adelphi, Philadelphia, September 9; Forty-eighth Street Theatre, New York, October 25.
- POLISH WEDDING, A.** farce with music, adapted by George V. Hobart from "Die Polnische Wirtschaft," music by Jerome Kern, produced by Cohan and Harris.—Empire, Syracuse, August 31; Grand Opera House, Chicago, September 8.
- PRESERVING MR. PANMURE.** comedy in four acts, by Arthur Wing Pinero, produced by Charles Frohman.—Lyceum, New York, February 26.
- PRESS CUTTINGS.** play by G. Bernard Shaw.—Broadway, New York, April 2.
- PRICE SHE PAID, THE.** a play in four acts, by Louis Lipsky and Avon Ross, rewritten by Cecil Spooner.—Metropolis, New York, June 17.
- PRIVATE SAMMY.** musical comedy, by William Ryan and Oscar Condon.—Delmar Garden, St. Louis, June 30.
- PRODUCER, THE.** farce by Ned Wrayburn.—Hammerstein's, New York, February 19.
- PUBLICITY.** curtain-raiser, by Macgregor Bond.—American Academy matinee; Empire, New York, February 29.
- PUSS IN BOOTS,** pantomime, by Jean Bedini, American book by Frank Kennedy, lyrics by Wm. J. McKenna, and music by B. A. Rolfe.—Proctor's Fifth Avenue, New York, October 21.
- PUTTING IT OVER.** comedy in three acts, by Lee Arthur and Frank Hatch, produced by Frank Hatch.—Olympic, Chicago, August 1.
- PUTTING ONE OVER.** one-act sketch, produced by John T. Doyle.—City, New York, May 17; Proctor's, New York, July 29.
- QUAKER FOLLIES.** comic opera, in two acts, by Margaret Whitney.—Garrick Theatre, Salt Lake City, Utah, May 30.
- QUESTION, THE.** a play in four acts, by Sherman Dix, based on the book by Forrest Halsey, produced by Walton Bradford.—Court Square, Springfield, Mass., November 21.
- QUITS,** sketch, by Hall McAllister, produced by Wilton Lackaye.—Hammerstein's, New York, April 22.
- RAINBOW, THE.** comedy in three acts, by A. E. Thomas, produced by Henry Miller.—Liberty, New York, March 11.
- RANSOMED,** a drama, in three acts, by Theodore Burt Sayre and Cleveland Rogers, produced by John Cort.—Providence Opera House, Providence, R.I., November 26.
- RAUBRITTER, DER.** comedy in three acts, by Ludwig Biro.—Irving Place Theatre, New York, October 30.
- READY MONEY.** comedy in three acts, by James Montgomery, produced by H. H. Frazee.—Asbury Park, N.J., August 16; Maxine Elliott, New York, August 19.
- REAL Q'S, THE.** playlet, by Maverick Tarell and H. O. Stickham, produced by S. Miller Kent.—Colonial, New York, February 26.
- RED PETTICOAT, THE.** musical comedy, in three acts, by Rida Johnson Young and Paul West, music by Jerome D. Kern, produced by the Messrs. Shubert.—Daly's, New York, November 13. (Revised version of "Next," produced at Daly's, New York, September 30, 1911.
- REFORM CANDIDATE, THE.** one-act play, by Maclyn Arbuckle and E. A. Guest.—Chase, Washington, December 25, 1911; Colonial, New York, January 15, 1912.
- REGULAR, THE.** playlet, by J. C. Nugent.—Keith's, Union Square, New York, July 22.
- REGULAR BUSINESS MAN, A.** one-act piece, by John Stokes, played by Douglas Fairbanks and company.—Fifth Avenue, New York, February 19.
- RETURN FROM JERUSALEM, THE.** play, in four acts, by Maurice Donnay, translated by Owen Johnson. Produced by Liebler and company.—Hudson, New York, January 10.
- RETURN OF TORISAN,** playlet, in one act, by Mabel Taliaferro.—New Brighton, July 8.
- RICH MAN'S SON, A.** comedy, in three acts, by James Forbes.—Harris, New York, November 4.
- RIDERS TO THE SEA,** tragedy, in one act, by J. M. Synge. Produced by the Irish Players.—Maxine Elliott's, New York, December 14, 1911.
- RIGHT TO BE HAPPY, THE.** play, in three acts, by H. Kellert Chambers. Produced by Henry B. Harris.—Hudson, New York, March 27.
- RIGHT TO HAPPINESS, THE, (CHACUN SA VIE),** comedy, in three acts by Gustave Guiche and P. B. Gressé, translated by Mme. F. C. Fay. Produced by L. S. Sire.—Bijou, New York, January 11.

- ROAD TO ARCADY, THE**, a comedy, in four acts, by Mrs. Edith Rossides Tupper, produced by Sydney Rosenfeld under the auspices of the National Federation of Theatre Clubs, Berkeley Theatre, New York, November 25.
- ROAD TO MANDALAY, THE**, farce, in four acts, by Carl W. Hunt. Produced by Corse Payton Stock company. West End, New York, July 15.
- ROBIN HOOD**, light opera, in three acts, by Reinhard de Koven and Harry E. Smith. Revived. New Amsterdam, May 6.
- ROLY POLY**, in two acts, by Ednat Smith. Lyrics by E. Ray Goetz, music by Baldwin Sloane.—Weber and Fields' Music Hall, New York, November 21.
- ROMANCE OF THE UNDER WORLD, A**, play, in three acts, by Paul Armstrong.—Taylor Opera House, Trenton, N.J., March 20.
- ROOM 44**, farce, in four acts, by Frances Nordstrom.—Apollo, Atlantic City, July 8.
- ROSE MAID, THE**, operetta, in two acts, adapted by Harry B. Smith and Raymond Peck from "Bub Oder Maedel," music by Hugo Graefstaedtten, and lyrics by Robert B. Smith. Produced by Werba and Leuscher.—Globe, New York, April 22.
- ROSEN IM SCHNEE**, allegorical play, in four acts, by Conrad Noss. Produced by Gustav Amberg.—Irving Place, New York, December 23, 1911.
- ROSE OF PANAMA, THE**, opera comique, in three acts, derived from the European opera, "Kreolenblut," of Schuetzner and Von Gatti. English libretto, by John L. Shine and Sydney Rosenfeld, music by Heinrich Berle. Produced by John Cort.—Daly's New York, January 22.
- SCRAPE O' THE PEN, A**, a three-act Scottish play, by Graham Moffat. Produced under the direction of Weber and Fields.—His Majesty's, Sherbrooke, Ont., September 14; Weber's, New York, September 26.
- SHADOW OF THE GLEN, THE**, play, in one act, by J. M. Synge. Produced by the Irish Players.—Maxine Elliott's, New York, December 15.
- SHE STOOPS TO CONQUER**, revival of Goldsmith's comedy. Produced by Anne Russell.—Thirty-ninth Street Theatre, New York, November 11.
- SLICE OF LIFE, A**, curtain-raiser, by J. M. Barrie. Produced by Charles Frohman.—Empire, New York, January 29.
- SHERIFF OF SHASTA, THE**, a one-act play, reduced version of "Sue" (New York, September 15, 1896), produced by Theodore Roberts.—Proctor's Fifth Avenue, New York, September 25.
- SNOW WHITE AND THE SEVEN DWARFS**, a fairy tale play, dramatised from the story of the Grimm Brothers, by Jessie Braham White.—Little, New York, November 7.
- SOCIAL PIRATE**, a play, by James Frances Cooke.—Chestnut, Philadelphia, April 1.
- SOMMERSPUK**, a farce in four acts, by Kurt Kuehler.—Irving Place, New York, October 15.
- SQUARING ACCOUNTS**, sketch by Harrison Armstrong.—Fifth Avenue, New York, June 17.
- STALLED**, one-act play, by George Chauntton.—Fifth Avenue, New York, December 24, 1911.
- STEVE**, an American play in three acts, by John T. McIntyre.—Harris, New York, September 28.
- STILL VOICE, THE**, sketch by Mrs. Sidney Drew.—Fifth Avenue, New York, March 4.
- STRANGER, THE**, comedy drama in three acts, by Charles T. Dazey.—Apollo, Atlantic City, N.J., December 14; Bijou, New York, December 21, 1911.
- STRONGER CLAIM, THE**, play by Margaret Turnbull.—Columbia, Washington, D.C., November 5.
- STRUGGLE, THE**, comedy-drama in four acts, by Will L. Tucker.—Metropolitan Theatre, Oklahoma City, Okla., March 18.
- SUENDIGE LIAB**, book drama, in three acts, by Hans Werner Holzmann. Produced by Gaston Olinar.—Irving Place, New York, April 15.
- SUFFRAGETTE, THE**, presented by Franklyn Ardell.—Fifth Avenue, New York, April 22.
- SUMERU**, a wordless drama, in nine scenes, by Friedrich Freska, with incidental music by Victor Hollaender. Presented by Winthrop Ames.—Casino, New York, January 16.
- STOP THIEF**, farce, by Carlyle Moore. Produced by Cohan and Harris.—Apollo, Atlantic City, N.J., July 28; Empire Syracuse, New York, November 18.
- SUNBEAM, THE**, sketch. Presented by Fuhler Melish.—Proctor's, Fifty-eighth Street, New York, June 14.
- SUNBONNET SUE**, drama in four acts, by Whitney Collins.—Opera House, Watervliet, Mich., July 29.
- SUN DODGERS, THE**, a musical play in two acts and seven scenes, by Edgar Smith, E. Ray Goetz, and A. Baldwin Sloane.—Hermannus Blecker Hall, Albany, N.Y., October 18. Produced by L.W. Fields Broadway, New York, November 30.
- SUSAN'S GENTLEMAN**, sketch, by Kate Jordan.—Matinée, Lyceum, New York, May 3.
- SYSTEM, THE**, a playlet, conceived by Taylor Granville, written in collaboration with McCree and Clark. Produced by Taylor Granville.—Keith's Union Square, New York, September 30.
- TAIFUN**, drama, in four acts, by Melchior Lengyel. Produced by Gustav Amberg.—Irving Place, New York, December 4, 1911.
- TAINTED FILANTHROPY**, a tragedy, in three acts, by Abraham Goldknopf, produced by David Belasco.—Belasco, New York, November 26.
- TAKING THINGS EASY**, a farce comedy, in four acts, by William J. Hurlbut and Frances Whitehouse. Produced by James K. Hackett.—Illinois, Chicago, November 10.
- TAILKER, THE**, play, in three acts, by Marion Fairfax. Produced by Henry B. Harris.—The Harris, New York, January 8.
- TANTALIZING TOMMY**, musical comedy, in three acts, from the French of Paul Gavault, book by Michael Morton, lyrics by Adrian Ross, music by Dr. Hugo Felix. Produced by A. H. Woods. (Musical version of "The Richest Girl," produced Criterion, New York, March 1, 1909)—O.H., Chicago, September 1; Criterion, New York, October 2.
- TEMPRESS, THE**, one-act comedy, adapted from the German of Gustav von Moser by Florence Frederick Beryl. American Academy matinee.—Empire, New York, March 14.
- TERRIBLE MEEK, THE**, episode, in one act, by Charles Rann Kennedy. Produced by Winthrop Ames.—Little, New York, March 19.
- THREE FINE CITIZENS**, sketch, by Collin Davis. Presented by Hylda Hollis.—Fifth Avenue, New York, May 20.
- THROWING THE BLUFF**, comedy playlet, by Bozeman Bulger. Produced by Marion Murray.—Keith's, Union Square, New York, November 18.
- TO KILL A MAN**, sketch, by Roi Cooper Megrue, based on story by Jack London.—Hammerstein's, New York, May 27.

- TO-MORROW LAND, musical satire, in three acts, book and lyrics by C. W. Tackenberg, music by Richard Kierserling—Fitchburg, Mass., August 5.
- TOUCH OF HIGH LIFE, A. sketch. Fifth Avenue, New York, June 24.
- TRAIL OF THE LONESOME PINE, THE, drama, in four acts, by Eugene Walter, from the novel by John Fox, Jr. (Produced by Klaw and Erlanger.) New Amsterdam, New York, January 29.
- TRAINED NURSES, THE, book by William Le Baron, lyrics by Blanche Murrill, music by Leo Edwards, Colonial, New York, September 15.
- TRIAL MARRIAGE, a play, in three acts, by Elmer Harris, Hudson, New York, October 29.
- TRUTH WAGON, THE, comedy, in three acts, by Hayden Talbot. (Produced by Oliver Morosco.) Daly's, New York, February 26.
- TURN OF THE CARD, a one-act drama, by Edwin F. Reilly and Ralph D. Robinson, De Kalb, New York, July 8.
- TWO LITTLE BRIDES, musical comedy, in two acts, with book and lyrics by Arthur Anderson, James T. Powers, and Harold Atteridge, from the German by Wollner and Wilhelm. Music by Gustave Kerker. (Produced by the Shuberts.) Casino, New York, April 23.
- TYPHOON, THE, drama, in three acts, by Emil Nivtray and Byron Ozley, from the Hungarian by Menyhert Lengyel. (Produced by Walker Whiteside.) Produced in the original at the Irving Palace, New York, on December 4, '91. Opera House, Chicago, February 4. Fulton, New York, March 11.
- TYPHOON, THE, adaptation of *Taifun*, by Frances G. Corcoran. Passaic Theatre, Passaic, July 28.
- TYRANNY OF FATE, THE, sketch, in one act, by Herbert Thompson. (Produced by Stella Hammerstein.) Hammerstein's, New York, February 26.
- UNDER MANY FLAGS, conceived by Arthur Voegtlin, stage grouping and musical numbers arranged and staged by William J. Wilson, drama written and staged by Carroll Fleming, music and lyrics by Manuel Klein, produced by Messrs. Shubert.—Hippodrome, New York, August 31.
- UNDER THE LAW, play by Allan Davis.—Duquesne Theatre, Pittsburgh, October 28.
- UNWRITTEN LAW, THE, play by Edwin Milton Royle.—Apollo Theatre, Atlantic City, April 15.
- VICTORIA AMORIS, poetic drama, in one act, by Frank Harold, music by Courtland Palmer.—Waldorf Astoria, New York, December 19, 1911.
- WAITING AT THE CHURCH, one-act comedy, by Willie Collier and Edgar Selwyn, produced by Edward Ables.—Fifth Avenue, New York, April 22.
- WALL STREET GIRL, THE, musical play, in three acts, with book by Margaret Mayo and Edgar Selwyn, lyrics by Hapgood Burt, and music by Karl Hoschna, produced by Frederic McKay.—Cohan, New York, April 15.
- WEDDING JOURNEY, THE, comedy by John T. McIntyre, produced by H. H. Frazee.—Shubert Theatre, Boston, September 9.
- WEDDING TRIP, THE, comic opera, in three acts, music by Reginald de Koven, book by Fred de Gresá and Harry B. Smith, produced by Sam S. and Lee Shubert.—Broadway, New York, December 25, 1911.
- WHAT AILS YOU? farce, in three acts, by Rupert Hughes, produced by Henry W. Savage.—Ford's Opera House, Baltimore, Md., November 11; Criterion, New York, November 18.
- WHAT THE DOCTOR ORDERED, playlet, in one act, by A. E. Thomas, produced by Fannie Ward.—Proctor's, Fifth Avenue, New York, March 25.
- WHEN IT COMES HOME, play, by Augustus Thomas.—Lyceum, Rochester, N.Y., April 4.
- WHIP, THE, a melodrama, in four acts and thirteen scenes, by Cecil Raleigh and Henry Hamilton.—Manhattan Opera House, New York, November 22.
- WHIRL OF SOCIETY, THE, musical satire of up-to-date society, book by Harrison Rhodes, lyrics by Harold Atteridge, music by Louis A. Hirsch. Winter Gardens, New York, March 5.
- WHITE MAGIC, comedy, in three acts, by Roi Cooper Megrue, from the novel by David Graham Phillips. Produced by Liebler and company.—Criterion, New York, January 24.
- WHO'S SAFE? comedy, in three acts, by Celie Ellis Turner.—Carnegie Lyceum, New York, December 22, 1911.
- WHOM DOES HELEN BELONG TO? farce, from the German of Eberhard Buchner, adapted by Ferdinand Gottschalk.—Hyperion Theatre, New Haven, Conn., August 19.
- WHY SCIATICA STAYED AT HOME, ubresque farce, by Frank Sheridan.—Union Square, New York, August 26.
- WINSOME WIDOW, A, farce-comedy, with music, in three acts and five scenes, founded on "A Trip to Chinatown," by Charles H. Hovi, music by Raymond Hubbell. Produced by Florence Ziegfeld, jun.—Moulin Rouge, New York, April 11.
- WITHIN THE LAW, play in four acts, by Bayard Veiller. Presented by the American Play Company.—Princess, Chicago, April 6, Broadway, Long Branch, N.J., August 30; Eltinge Fifty-second Street Theatre, New York, September 11.
- WITHOUT THE LAW, in one act, by Edgar Smith, E. Roy Goetz and A. Baldwin Sloan, produced by Weber and Fields.—Weber and Fields' Music Hall, New York, November 21.
- WITNESS FOR THE DEFENCE, THE, A. E. W. Mason's four-act play. Produced by Charles Frohman.—Empire, New York, December 4, 1911.
- WOMAN HATERS, THE, operetta in three acts, from the German of "Die Frauenfresser," by Leo Stein and Karl Lindau, music by Edmund Eysler, American book and lyrics by George V. Hobart, produced by A. H. Woods, Or produced as The Woman Haters' Club.—Astor, New York, October 7.
- WOMAN INTERVENES, THE, one-act comedy, by Hartley Manners, presented by Florence Roberts.—Majestic, Chicago, September 30; Union Square Theatre, New York, October 28.
- WORLD, THE FLESH, AND THE TAILOR, THE, play in four acts, by Hartley Davis, produced by the Actors' Society.—Hudson, New York, January 8.
- YEARS OF DISCRETION, a new comedy, by Frederick and Fanny Locke Hatton, produced by David Belasco.—Empire Theatre, Syracuse, N.Y., November 4; Power's Theatre, Chicago, November 19.
- YELLOW JACKET, THE, a Chinese play in three parts, by George C. Hazelton and J. Harry Benrimo, produced by Harris and Selwyn, Inc.—Fulton, New York, November 4.
- YELLOW PERIL, THE, a one-act drama, by Albert Cowles, produced by Nina Morris and company.—Keith's Union Square, New York, September 9.
- ZILA, dramatic playlet in three scenes, from the French of Maurice de Marcy.—Union Square, New York, August 26.

FIRES IN AMERICAN THEATRES

BETWEEN DECEMBER 1, 1911, AND NOVEMBER 30, 1912.

1911.

- December 15.—Majestic, Macon, Ga. Destroyed.
 December 18.—Louis Theatre, Seattle, Wash. Destroyed.
 December 20.—Palmer O.H., Palmer, Neb. Destroyed.
 December 24.—Aranszaza Theatre, Aranszaza, Mexico. Destroyed. Four lives lost.

1912.

- January.—Music Hall, Milford, Mass. Damaged.
 January 7.—Old Royal, Fortworth, Tex. Damaged.
 January 28.—Academy of Music, Pittsfield, Mass. Destroyed.
 January 31.—Bates' Opera House, Attleboro', Mass. Destroyed.
 February 3.—Opera House, Cranford, N.J. Destroyed.

March 30.—Young's Pier Theatre, Atlantic City, N.J. Destroyed.

- May 25.—Empress, Rutte. Destroyed.
 June 6. Lyric, Cobalt, Conn. Destroyed.
 June 24.—St. George Opera House, Liberty, Me. Destroyed.
 July 2.—Empire, North Adams, Mass. Destroyed.
 July 9.—Empire, Winchester, Va. Destroyed.
 July 13.—Grand Opera House, Freeport, Ill. Destroyed.
 October 3.—New Remington Theatre, Kankakee. Destroyed.
 November 8.—Empire, Edmonton, Alta. Destroyed.
 November 15.—Armory, Clarinda, Iowa.
 November 28.—Wheeler Opera House, Aspen, Colo. Destroyed.

NEW THEATRES OPENED IN AMERICA

BETWEEN DECEMBER 1, 1911, AND NOVEMBER 30, 1912.

1911.

- December 23.—New Alcazar, San Francisco, drama.
 December 24.—Park, Glen Falls, N.Y. Pictures and variety.
 December 25.—Harris Theatre, Pittsburg, Vaudeville.
 December 25.—Miners' New Empire, Newark, Vaudeville.
 December 30.—Pantages' New House, San Francisco, Vaudeville.

1912.

- January 8.—New Shubert, Newark, N.J. Drama.
 March 25.—The Playhouse, Hudson, N.Y. Drama.
 April 8.—Proctor's Schenectady, N.Y. Vaudeville and pictures.
 April 15.—Orpheum, New Bedford, Vaudeville.
 May 27.—Pole's Bijou, New Haven, Conn.

June 24.—Cataract, Niagara Falls, N.Y. Drama.

- August 12.—Forty-Eighth Street Theatre, New York.
 August 18.—New Garden, Kansas. Vaudeville.
 August 23.—New Playhouse, San Diego, Cal.
 August 30.—St. James's, Boston. Drama.
 August 31.—Hippodrome, Forth Worth, Vaudeville and pictures.
 September 11.—Eltinge Forty-Second Street Theatre, New York.
 September 15.—Queen's, Galveston, Vaudeville.
 August 23.—Hippodrome, Alton, Ill. Vaudeville.
 October 6.—Paris Theatre, Denver, Col.
 October 7.—New Lyric, Hot Springs, Ark. Vaudeville.
 November 23.—Gaiety, Kankakee, Ill. Vaudeville.

AMERICAN OBITUARY.

FROM DECEMBER 1, 1911, TO END OF NOVEMBER, 1912.

- Abbott, Max, burlesque actor. Cincinnati, O., February 15.
- Abrahams, Charles M., manager. November 13.
- Abramoff, Signor, opera singer. Brooklyn, January 23.
- Aiken, Harry C., scenic artist. Aged 35 years. Bronx, N.Y., November 12.
- Albiach, Francisco, tenor. Aged 47 years. Newton, Pa., August 1.
- Aleshire, Harry D., actor. Ashland, O., February 22.
- Ali, Joseph, trombone soloist. Aged 78 years. Brooklyn, N.Y., April 18.
- Ashton, Josie (Mrs. Josephine Gagnon), equestrienne. Aged 42 years. Orange, N.J., April 28.
- Atken, William, burlesque actor. Aged 60 years. Malden, Mass., December 12, 1911.
- Austin, Lloyd P., actor. Chicago, November 21.
- Avery, Daniel, vaudeville artist. Aged 34 years. New York City, February 23.
- Bailey, Fred (Higginson), vaudeville artist. Aged 38 years. Freeport, L.I., N.Y., April 12.
- Banks, Charles L., actor. Aged 63 years. Baltimore, Md., November 12.
- Banning, Mrs. Hedwig, concert singer. New York City, July 7.
- Bannon, Edward, actor, Atlantic City, N.J., September.
- Barbour, Lawrence, actor. Aged 59 years. Mt. Vernon, N.Y., June 23.
- Bardon, Thomas F., treasurer. Aged 80 years. New York City, November 6.
- Barilli, Armando C., baritone. Philadelphia, Pa., September 4.
- Barmann, Ferdinand, manager. Aged 62 years. San Francisco, September 1.
- Barnum, Mrs. Tillie, actress. Saskatoon, Manitoba, Can., November 3.
- Barrison, Mabel, actress. Aged 30 years. Toronto, Canada, October 31.
- Bartell, Sam, vaudeville artist. Aged 47 years. Buffalo, N.Y., March 17.
- Batchelor, Wm. Henry, musical director. Aged 55 years. New York, October 19.
- Bauer, J. G., actor. Aged 88 years. Staten Island, N.Y., January 20.
- Bean, Wm. C., actor, Drowned Great Egg Harbor Bay, N.J., June 16.
- Bedeo, George, manager. Chicago, April 3.
- Beeson, Edwin R., vaudeville artist. Aged 20 years. Seattle, Wash., July 7.
- Beeson, Harry (Sayles), comedian. Columbus, O., January 24.
- Behrens, Siegfried, musician. Aged 72 years. Philadelphia, November 5.
- Belcher, W. M., manager. Aged 60 years. March 1.
- Belgarde, Laurence I., Aged 37 years. Gloversville, N.Y., December 9, 1911.
- Benson, Adrienne, actress. Aged 17 years. Des Moines, Ia., February 7.
- Bertram, Vedah, actress. Oakland, Cal., August 26.
- Bessent, Claude, actor. Terre Haute, Ind., August 21.
- Biederstadt, Ed., manager. Madison, Wis., March 2.
- Bigelow, Charles A., comedian. Aged 49 years. Meadville, Pa., March 12.
- Bingham, K. F., concert singer. New York, December 31.
- Boleyn, Roland A., vaudeville artist. Aged 22 years. Chicago, February 15.
- Boniface, George C., actor. Aged 79 years. New York, January 3.
- Bordeaux, Rena (Mrs. Sam Levy), burlesque actress. Oak Forrest, Ill., July 23.
- Bornemann F., opera singer. Aged 78 years. New York, December 27, 1911.
- Bradshaw, Charles H., actor. Aged 67 years. Montclair, N.J., May 27.
- Bragan, Harry, singer. Aged 65 years. Bushkill, Pike County, Penn., October.
- Bragg, John B., burlesque comedian. Pleasant Ridge, Cincinnati, O., May 12.
- Brand, Michael, musician. Aged 39 years. Cincinnati, March 10.
- Brandels, H. Hugo, theatre owner. Aged 44 years. Omaha, Neb., July 21.
- Brandt, David Henry, pianist. Aged 24 years. Brooklyn, N.Y., July 4.
- Broeck, Arthur Wellsley T., musician. Aged 60 years. New York, June 25.
- Bryant, Eugene, actor. Chicago, Ill., February 2.
- Burke, Lalle E., actress. Dallas, Tex., January 28.
- Burnett, Ethel Wynne, actress. Guelph, Can., January 21.
- Burroughs, Agnes, actress. Aged 50 years. New York City, August 2.
- Butler, T. B., actor. Aged 58 years. Jackson, Ala., April 21.
- Byram, Edward R., one-time manager. Aged 78 years. Chelsea, Mass., July 12.
- Cain, John J., vaudeville artist. New York City, April 18.
- Cairns, S. T., actor. Aged 34 years. Boston, Mass., February 29.
- Calhoon, George, stage carpenter. Palmyra, N.Y., July 10.
- Callan, Peter, vaudeville performer. Brooklyn, N.Y.
- Campbell, Henry J., manager. Aged 67 years. Astoria, June 1.
- Cannon, Hughie, song writer. Aged 39 years. Toledo, O., June 19.
- Carlen, Rose (Mrs. Chas. Falke), burlesque actress. New York City, August 24.
- Carr, Elmer Wilson, stage manager. Providence, R.I., May 1.
- Carr, Etta, cornetist. East Methuen, Mass., April 13.
- Carroll, John, circus performer. Reedsburg, Wis., July 26.
- Carter, Viola, burlesque actress. Aged 21 years. St. Agathe, Con., March 2.
- Caven, Joseph E., manager. Aged 67 years. Santa Cruz, Colo., June 2.
- Caynes, Lovanda, actress. Allentown, Pa., July 20.
- Cerita, Rosa (Mrs. W. B. Hellen), dancer. Aged 73 years. New York City, July 3.
- Chagnon, Charles Wilfred, actor. Aged 23 years. Woonrocket, R.I., July 21.

- Chalfant, F. A., singer. Aged 52 years. Pittsburgh, Pa., September 16.
- Chandler, William E., musician. New Haven, Conn., November 12.
- Chapman, Edward, comedian. West New York, N.J., June 3.
- Chunn, J. D., manager. Aged 43 years. St. Louis, February 7.
- Clanahan-Willis, Leonard, dramatist. St. Louis, Mo., August 19.
- Clarke, Wilmont H., song writer. Melienacket, Me., January 26.
- Clements, Robert S., circus manager. Punxsutawney, Pa., September 28.
- Clifford, Viola (Mrs. E. Ashton), vaudeville artist. Aged 39 years. Chicago, March 10.
- Coghlan, Louisa E., actress. Aged 75 years. Chicago, Ill., January 24.
- Colby, Georgia Gardner, vaudeville artist. Chicago, June 18.
- Collins, Joseph J., actor. Aged 43 years. Brooklyn, N.Y., May 14.
- Conlan, Warren, actor. Winnipeg, Mon., Can., May 14.
- Constantine, Wm. J., actor. Aged 71 years. New York, March 15.
- Cooper, Fred. A., manager. Aged 58 years. San Francisco, May 2.
- Crane, Edith, actress. Aged 40 years. New York, January 3.
- Crawley, Mabel, actress. Boston, January 10.
- Crooke, Daisy Lee, pianiste and singer. Denver, April 21.
- Curtis, Thomas R., actor. Aged 33 years. Sacramento, Cal., July 18.
- Cutmore, George, singer. Aged 43 years. New York, October 27.
- Daly, William, vaudeville artist. Aged 55 years. Renere, Mass., April 4.
- Dance, Wm. H., manager. Aged 34 years. Sioux City, Ia., January 18.
- Darley, Mrs. Lorette Lucille, actress. Aged 29 years. September 13.
- Davenport, Lew (Cohen), acrobat. New York City, September 10.
- Davis, Ivy, actress. Omaha, Neb., January 30.
- Day, Edmund, playwright. Aged 43 years. Brooklyn, January 22.
- Deacon, Edwin H., vaudeville performer. New Haven, Mo., July 8.
- Dean, Amelia (Mrs. B. C. Hart), actress. October 7.
- Del Bonta, M., manager. New York, May 31.
- De Mario, Mario, singer. Aged 35 years. New York City, August 9.
- Denel, James P., actor. Aged 71 years. Philadelphia, January 23.
- Deyo, Geo. Warren, actor. New York, January 21.
- Doris, John B., circus manager. Aged 64 years. New York, February 6.
- Douglas, Marion W., actress. Springfield, Mo., January 17.
- Doutrick, Charles H., agent. Aged 50 years. Chicago, October 8.
- Dow, Howard Malcolm, composer. Aged 75 years. Pelham Manor, N.Y., June 12.
- Doyle, John A., vaudeville artist. Aged 58 years. New York City, March 22.
- Duff, Frederic E., actor. New York City, March 24.
- Dunham, Kimble, cornetist. New Brunswick, N.J., May 27.
- Durkee, Frank A., manager. Otsego, Mich., March 20.
- Eberhe, Robert M., actor. Aged 71 years. South Bend, Ind., May 24.
- Edmonds, Chas. J., actor. Staten Island, November 17.
- Edwards, Frederick, actor and manager. New York City, July 27.
- Edwards, Jennie, burlesque actress. Raleigh, N.C., March 9.
- Eichelo, Jacob, musician. Aged 65 years. New York, City, July 31.
- Eldridge, Buke (Mrs. Fred Martell), actress. Aged 26 years. Avon, Mass., August 8.
- Elroy, Edwin H., actor and playwright. Elizabeth, N.J., February 24.
- Ellmore, Barnett N., manager. Aged 83 years. New York City, September 13.
- Engle, Charles, manager. Aged 45 years. New York, May 1.
- Erle, Marion, actress. Chicago, February 11.
- Eustis, Frederick J., musical director and composer. Aged 53 years. Toronto, Can., March 28.
- Fagan, Frank B., minstrel. Aged 40 years. New Bedford, Mass., August 10.
- Fagan, John P., circus manager. Aged 52 years. Madison, Ind., April 28.
- Falt, Clarence-Manning, actor. Aged 51 years. Gloucester, Mass., May 13.
- Farnum, G. Dustin, actor. Aged 65 years. New York, February 19.
- Fauntleroy, H. B., manager. Aged 50 years. Portland, Ore., April 18.
- Feeley, Wm. B., actor. Aged 24 years. Denver, Colo., January 21.
- Fellows, Marie (Mrs. Harry J. Goodnow), actress. Columbus, O., May 9.
- Fenner, Thomas Putnam, musician. Aged 82 years. Hampton, Va., October 16.
- Fiala, Frank J., musician. Aged 65 years. Jamaica Plain, Mass., April 6.
- Fields, Anna (Mrs. A. Asher), actress. Aged 50 years. East Orange, N.J., February 27.
- Ford, George T., treasurer. Aged 58 years. Baltimore, July 5.
- Ford, Lottie De Verne, comedienne. Aged 45 years. Duluth, Minn., June 5.
- Freeman, Max, actor and manager. New York, March 28.
- Fritz, Margaret Smith, actress. Aged 22 years. Athol, Mass., January 18.
- Frizzell, Edward C. (Howard), actor. Aged 52 years. Brooklyn, N.Y., June 12.
- Gaudin, Henry, composer. Aged 62 years. Pittsburgh, Pa., February 22.
- Gagen, Chas. H., junr., minstrel. Aged 31 years. Cleveland, O., December 24, 1911.
- Gazzallo, Andrew G., manager. Louisville, Ky., August 1.
- Gebest, Gustave E., musician. Aged 60 years. Zanesville, O., January 15.
- Gentry, James B., actor. Aged 53 years. New York City, July 24.
- Giessmann, senr., Arnold, musical conductor. Aged 87 years. New York, February 26.
- Gillette, Fanny (Stevens), actress. Long Island, N.Y., July.
- Gilson, Lottie, vaudeville artist. Aged 45 years. New York, June 10.
- Ginsberg, H. J., Jewish actor. Aged 40 years. New York, January 3.
- Glidden, Charles, minstrel. Seattle, Wash., January 4.
- Gloss, Gus J., gymnast. Aged 52 years. Chicago, August 4.
- Goldberg, Nathan, singer. Aged 50 years. New York City, March 6.
- Golden, George Fuller, vaudeville artist. Aged 44 years. Los Angeles, February 17.
- Gonzales, Charles, actor. Aged 78 years. Tompkinsville, March.
- Gonzalez, Mrs. Fanny, actress. Aged 71 years. New York, February 7.
- Goodwin, Florence (Mrs. Wm. Scott), actress. Mobile, Ala., March 20.
- Gordon, Mrs. Lenore, actress. Aged 36 years. Long Island, N.Y., July 24.
- Gould, Ada I., actress. Aged 74 years. Brooklyn, N.Y., June 21.

- Graf, George, musician. Aged 82 years. Brooklyn, N.Y., May 22.
- Grant, Charles, stage manager. Stepney, Conn., March 5.
- Gratz, Felix, pianist. Aged 57 years. Baltimore, Md., November 16.
- Grau, Herman, manager. Aged 87 years. New York City, October 27.
- Greene, Wm. H., musician. Brooklyn, N.Y., January 22.
- Greene, Winifred, vaudeville artist. Aged 21 years. Kansas City, Mo., February 24.
- Greenleaf, Mace, actor. Philadelphia, Pa., March 24.
- Gregory, C. A., musician. Aged 55 years. Brooklyn, January 9.
- Griffith, A. F. lightning calculator. Aged 31 years. Springfield, Mass., December 25, 1911.
- Groeblor, Fritz, trombone player. Omaha, Neb., February 28.
- Hager, Elvin E., bandmaster. Bronx, N.Y., November 8.
- Halverson, H. J., vaudeville singer. Aged 23 years. Chicago, December 30, 1911.
- Hardwick, Charles (Bottles), manager. Aged 41 years. Canton, O., October 12.
- Harrington, Helen C., actress. St. Louis, November 2.
- Harrington, Mabel, actress. Los Angeles, Cal., November 19.
- Harris, George H., vaudeville performer. New Orleans, La., June 16.
- Harris, Henry B., manager. Drowned in the wreck of the "Titanic," April 15.
- Harris, Mrs. Iza L., vaudeville artist. Aged 42 years. Roxbury, Mass., May 19.
- Harrison, Bob (Patterson), minstrel. Aged 70 years. Philadelphia, March 6.
- Hart, Tony (Hefferman), actor. Aged 41 years. Worcester, Mass., January 13.
- Hattersley, Charles M., musician. Trenton, N.J., August 20.
- Hayes, Fred A., comedian. Aged 37 years. Sanford, Me., March 7.
- Heffern, John W., actor. Aged 42 years. Worcester, Mass., February 15.
- Hein, F., German actor. Aged 62 years. December 12.
- Hempzling, George A., actor. Aged 27 years. Galesburg, Ill., April 18.
- Henderson, Heine (Zhetter), scenic artist. Hamilton, O., September 13.
- Hennella, Joseph, female impersonator. St. Louis, Mo., November 3.
- Henshaw, Vanderbilt L., vaudeville artist. Aged 55 years. Brooklyn, N.Y., July 6.
- Herbert, Mrs. Elizabeth, actress. Aged 70 years. April 5.
- Herbert, Horace, actor. Amityville, L.I., July 16.
- Hess, Emma (Mrs. J. P. Morgan), vaudeville artist. St. Johnsville, N.Y., March.
- Hight, Jennie (Mrs. C. H. Smith), actress. Aged 69 years. Chicago, February 19.
- Hill, James M., Manager. Aged 64 years. New York City, October 2.
- Hinkley, Sallie A. (Mrs. A. W. Forbes), actress. San Francisco, Cal., March.
- Hirschberg, Fanny Portugal, song-writer. Chicago, Ill., January 20.
- Hite, Mabel (Mrs. Michael Dantin), actress. Aged 26 years. New York, October 22.
- Hoffman, Minnie, vaudeville artist. Reading, Pa., June 26.
- Holden, J. M., female impersonator. New York, December 29, 1911.
- Hopper, Garry, vaudeville performer. St. Louis, Mo., November 4.
- Hoschna, Carl, composer. December 23, 1911.
- Howard, Mrs. May, actress. Brooklyn, N.Y., March 20.
- Hudson, Alfred J., actor. Aged 27 years. New York, November 24.
- Imbott, Chris, vaudeville artist. Irvington, Ind., November 13.
- Imbott, Mrs. Chris., vaudeville artist. Irvington, Ind., November 13.
- Irving, John W., actor. Aged 57 years. New York City, July 20.
- Iula, John, violinist. Aged 27 years. Baltimore, April 23.
- Jackson, Charley (Bechtel), actor. Philadelphia, January 13.
- Jerome, Elsie (Mrs. F. D. Hills), actress. Bridgeport, Conn., February 18.
- Jones, John, stage-manager. Chicago, Ill., February 13.
- Jones, Nathaniel D., comedian. Aged 73 years. Scituate, Mass., August 15.
- Jordan, Emily Thorne (Mrs. E. J. Chamberlain), actress. New York, February 18.
- Joyce, James E., circus performer. Aged 44 years. Greenwich, N.Y., July 17.
- Kayser, Henry C., musician. Aged 68 years. New York, April 21.
- Keane, George T., musician. Aged 30 years. Denver, Col., June 18.
- Kellam, Lee J., actor. Aged 52 years. St. Louis, Mo., May 18.
- Kelley, Mrs. Adelina E., dancer. Aged 61 years. Middletown, N.Y., May 14.
- Kelly, George F., minstrel. Binghamton, N.Y., January 23.
- Kelton, Jane, actress. Aged 32 years. Vancouver, B.C., January 26.
- Kenyon, John M., actor. St. Louis, Mo., September 5.
- Kernan, Eugene, manager. Aged 78 years. Washington, D.C., October 4.
- Kincaid, Pearl, actress. St. Louis, Mo., August 6.
- Klag, senior, Henry, musician. Trenton, N.J., August 13.
- Knox, Harry (Dawson), vaudeville artist. Highland Park, Mich., October 8.
- Lambson, George D., minstrel. Aged 50 years. Gardner, Mass., April 6.
- Landie, Charles E., actor-manager. Aged 49 years. Taunton, Mass., July 15.
- Lane, Frank, actor. Aged 54 years. Philadelphia, October 14.
- Langan, E. J., musician. Aged 41 years. Chicago, November —.
- La Pointe, Louisa, circus performer. Aged 52 years. Milwaukee, April 28.
- La Rue, William, acrobat. Aged 80 years. Philadelphia, Pa., January 12.
- Laskey, jun., James, musician. Morrisburg, Ont., Con., August 2.
- La Varnie, Frank, vaudeville artist. Aged 60 years. Chicago, February 13.
- Lavine, John, manager. Aged 64 years. New York City, August 1.
- Lawrence, Atkins, actor. Aged 76 years. San Francisco, February 18.
- Lea, Mary Jordan, actress. Omaha, Neb., May 4.
- Leary, Theodore M., advance agent. Aged 35 years. Los Angeles, Cal., February 14.
- Leary, Wm. F., treasurer. Asheville, N.C., January 22.
- Leavitt, Burton E., composer. Putnam, Conn., November 20.
- Lee, Dorothy, M., actress. Aged 32 years. Stratford, Conn., January 1.
- Leech, Al., vaudeville artist. Aged 43 years. New York City, July 5.
- Lehman, Julia, actress. Aged 65 years. New York, April 4.
- Lester, Harry, comedian. Aged 42 years. Springfield, Mo., January 27.
- Lester, Minnie, actress. Conastota, N.Y., June 29.

- Leveque, J. M. librettist. New York, December 30.
- Le Vine, Charles (Ashburn), actor. Bound Brook, N.J., February 23.
- Lewis, Joseph, violinist. Providence, R.I., July 31.
- Lewis, Virginia, actress. Denver, Col., October 25.
- Littell, Mrs. Joseph, dancer. Aged 92 years. Hallidaysburg, Pa., July 4.
- Lobe, Ben, manager. Leadville, Colo., January 10.
- Lochane, Will, comedian. Kamloops, B.C., August 5.
- Lowe, Chas. H., vaudeville artist. St. Louis, Mo., March 21.
- Lumbard, Jules, singer. Aged 88 years. Chicago, October 10.
- Maas, John, musician. Aged 56 years. Syracuse, N.Y., October 25.
- Madden, Gladys, actress. Aged 22 years. Chicago, January.
- Madderu, Mary, actress. New York, April 18.
- Marble, William, actor and manager. Aged 72 years. Staten Island, September 13.
- Markley, Hattie, vaudeville artist. Aged 37 years. Chicago, Ill., May 8.
- Marks, Theodore D., vaudeville agent. Aged 58 years. New York, February 9.
- Markstein, Henrietta, pianist. Aged 50 years. New York City, March 31.
- Mars, Leo, actor. Aged 41 years. New York City, April 7.
- Marsh, Margie (M. M. Smith), actress. Aged 35 years. St. Louis, Mo., December 7, 1911.
- Marshall, Madeline (Mrs. M. J. Coakley), burlesque actress. Freeport, L.I., N.Y., August.
- Marshall, Rhoda, actress. New York, December 26, 1911.
- Maten, Talley, cornetist. Aged 48 years. Allston, Mass., January 28.
- May, H. Huntington, singer. Aged 30 years. Washington, D.C., March 7.
- May, Lucile, actress. Vincennes, Ind., September 21.
- Mayer, Leon, manager. New York City, August 12.
- Mayer, Nathan, dramatic critic. Aged 73 years. Hartford, Conn., July 10.
- Mayne, Rozelle (Mrs. J. E. Wilson), actress. Columbus, O., August 21.
- McCheneey, Joseph H., treasurer. Terre Haute, Ind., June 15.
- McCray, William L., manager. Aged 50 years. Cumberland, Md., June 19.
- McCrumb, Hazel (Mrs. C. Barnes), actress. Kansas City, Mo., August 22.
- McGregor, Sandy, vaudeville artist. Aged 30 years. Marshall, Mo., January 24.
- McKee, Thomas A., manager. New York, February 27.
- McKisson, Harry, comedian. Aged 49 years. Rockport, Me., January 10.
- McKusker, Edward, actor. Aged 48 years. New York City, July 11.
- Meiser, Heinz, scene painter. Aged 49 years. Milwaukee, December 21, 1911.
- Metz, Peter, cornetist. Aged 38 years. Merrick, N.Y., July 30.
- Meyer, C. W., stage manager. Cincinnati, O., March 29.
- Meyers, Carrie, dancer. Aged 39 years. Chicago, September 6.
- Middecke, Mrs. Josefa, operatic singer. Aged 48 years. New York City, March 5.
- Monock, Charles T., actor. Aged 43 years. January 31.
- Morganbesser, Aaron, Yiddish actor. New York City, September 20.
- Morris, Edward, burlesque comedian. Brooklyn, May 20.
- Moye, J. W., actor. Pelham, N.Y., August 22.
- Mullen, James B., song writer. Aged 38 years. New York City, August 31.
- Murphy, F. A. (Pat.), manager. Aged 45 years. Celina, O., February 16.
- Murray, John, theatrical press agent. Aged 43 years. New York City, September 30.
- Murray Wm. B., actor. Aged 65 years. Bath, N.Y., January 25.
- Nickerson, Mrs. Clara, singer. New York, May 29.
- Nohren, Jack, trapeze artist. Brooklyn, N.Y., September 13.
- Ober, George, actor. Aged 63 years. Hastings-on-the-Hudson, November 17.
- O'Brien, Frank B., pianist and composer. El Paso, Tex., May 9.
- Olmstead, Welles W., scenic artist. Fitchburg, Mass., February 29.
- Owens, John E., actor. Meridian, Miss., July 9.
- Pach, Edith, burlesque actress. Toronto, Can., May 26.
- Packard, Elmer C., theatre proprietor. Brockton, Mass., January 24.
- Palmer, Daisy (Mrs. Harry Morton), burlesque actress. Aged 24 years. Valhalla, N.Y., August 22.
- Parker, Francis, vaudeville performer. Syracuse, N.Y., June 8.
- Parke, Sen., Albert L., agent. Aged 85 years. New York, February 8.
- Patrick, John C., manager. Aged 58 years. Boston, Mass., July 13.
- Paulsen, Wm. G., musician. Aged 57 years. New Albany, Ind., February 4.
- Payton, Isaac, manager. Centerville, Ia., January 10.
- Peck, Al. E., actor. Aged 62 years. Los Angeles, Cal., October 12.
- Pieczonka, Albert, composer. New York City, April 12.
- Pike, George Walter, actor. Aged 82 years. West New Brighton, S.I., March 14.
- Plunkett, Richard, vaudeville artist. Aged 55 years. Boston, October 13.
- Polk, James D. (Donn), vaudeville artist. Aged 30 years. Liberty N.Y., February 6.
- Pollard, Percival, author. Aged 42 years. Baltimore, December 17, 1911.
- Pritchard, David Burton, circus acrobat. Aged 53 years. Waterbury, Conn., July 27.
- Quigley, Docary, minstrel manager. Columbus, December 26, 1911.
- Randolph, William, showman. Aged 76 years. Cincinnati, O., October 16.
- Raynor, Horace W., musical director. Duluth, Minn., September 1.
- Reed, David, minstrel. Aged 61 years. Williamsburg, January 31.
- Reichardt, John Frederick, tenor. Aged 85 years. New York, October 9.
- Reidy, John, treasurer. Aged 27 years. New York, June 22.
- Reynolds, Wm. D., vaudeville artist. Aged 45 years. Kinmundy, Ill., April 12.
- Risbee, Virgie, vaudeville performer. White Plains, N.Y., May 28.
- Robinson, Frank E., musician. Aged 32 years. Detroit, Mich., December 30, 1911.
- Robinson, George Frederic, musician. Aged 70 years. New Haven, Conn., March 22.
- Robson, Will, manager. Aged 41 years. Florida, April 13.
- Rogers, Harry, actor. Aged 57 years. Norwalk, O., August 28.
- Rohan, Emma, actress. Aged 50 years. New York, April 27.
- Rooney, John R., circus performer. Chicago, Ill., November 7.
- Rose, George M., vaudeville actor. Aged 60 years. Philadelphia.

- Rouse, Fanny Denham, actress. Aged 81 years. Ohioville, N.Y., July 25.
- Rowell, Henry W., actor. Milwaukee, Wis., February 13.
- Rudolph, George, vaudeville artist. Kansas City, February 5.
- Ruff, Frederic A., actor. New Castle, Pa., February 18.
- Russell, Harry J. (Magrath), manager. Bath, Me., March 20.
- Saenger, Rudolph K., vaudeville agent. Aged 24 years. New York, February 22.
- Salvatti, Mme. (Maria de Cockerille Mitchell), singer. Aged 69 years. Brooklyn, N.Y., September 10.
- Saxton, Marguerite, actress. Aged 63 years. Chicago, August 17.
- Schafer, Eric, actor Allentown, Pa., July 20.
- Scheel, Julius, violinist. Aged 52 years. Philadelphia, February 17.
- Schneider, Edna (Edna Snyder), vaudeville artist. Aged 22 years. Brooklyn, N.Y., June 13.
- Schneider, Rosa, actress. St. Louis, December 28, 1911.
- Sergeant, Bernard De Santelys, actor. Aged 35 years. New York City, June 23.
- Sharpe, Harry, vaudeville artist. Aged 50 years. Syracuse, N.Y., November 5.
- Shay, Charles, actor. Aged 73 years. Cincinnati, January 17.
- Shearer, Glen. W., cornetist. Accidentally drowned in Lake Minnechadua, Valentine, Neb., June 25.
- Shine, Giles, actor. Aged 52 years. New York, February 28.
- Showles, Jacob, clown. Aged 82 years. Long Beach, N.Y., January 1.
- Skinner, Washington Martin, musician. Jackson, Mich., February 1.
- Slee, Harry, musical director. Waterloo, Ia., January 5.
- Smith, Dr. Gerrit, musician and composer. Aged 53 years. Darien, Conn., July 21.
- Snow, Benjamin M., manager. Aged 75 years. Boston, Mass., October 9.
- Snyder, Rose, actress. Aged 60 years. New York, November 21.
- Sorlin, Victor E., cellist. Aged 34 years. New York City, November 20.
- Spicker, Max, musical conductor. Aged 54 years. New York, October 15.
- Spissell, Frank X., acrobat. Plainfield, N.J., July 31.
- Stafford, Wm. (Tibbetts), actor. Marblehead, Mass., September 13.
- Standish, Gedron B., manager. Aged 65 years. Tacoma, Wash., July 17.
- Stanley, Archie W., vaudeville artist. Chicago, May 11.
- Stanley, Robert, actor. Aged 59 years. New York City, October 20.
- Stedman, David, minstrel. New York, March 17.
- Stevens, Floyd, musician. Aged 30 years. Mackinaw City, Mich., August 13.
- Stewart, Eddie (Faby), burlesque actor. Baltimore, March 16.
- St. John, Fay Carlisle, actress. Charleston, S.C., January 21.
- Stockton, J. A., vaudeville actor. Philadelphia, December 12, 1911.
- Stockwell, L. R., manager. June 7.
- Stow, John A., Aged 79 years. New York, December 27, 1911.
- Strebig, I. Z., agent. Aged 65 years. New York City, July 28.
- Stuart, A. H., actor. Aged 57 years. Detroit, February 11.
- Stuart, Marie, vaudeville artist. Aged 41 years. New York, April 21.
- Sutcliffe, Wallace, violinist. Ottawa, Can., April 26.
- Talbot, Walter J., vaudeville artist. San Francisco, Cal., January 27.
- Tarbeaux, Jackson, actor. New York, June 22.
- Thomas, Eddie, comedian. Richmond, Ind., March 23.
- Thompson, Minnie May (Mrs. A. Don), vaudeville artist. Los Angeles, Cal., March 26.
- Thorne, William H., actor. Aged 81 years. Jessup, Md., June 7.
- Thorson, Al., vaudeville artist. Liberty, N.Y., May 23.
- Tilden, William S., musician. Aged 81 years. Medfield, Mass., May 14.
- Travers, Julia (Mrs.), pianist. Aged 83 years. New York, February 2.
- Tresscott, Virginia T., actress. Aged 41. Flushing, L.I., December 30, 1911.
- Tressell, Geo. C., one-time manager. Aged 67 years. Ada, O., December 19, 1911.
- Tucker, T. J., song-writer. Aged 52 years. Brooklyn, December 24, 1911.
- Turner, George C., actor. Aged 52 years. Stapleton, October 2.
- Tyson, Mrs. Ray, vaudeville artist. Aged 29 years. New York City, February 11.
- Utter, Margaret, rag-time singer. Chicago, June 19.
- Vanetta, Frank, vaudeville artist. Aged 54 years. Montreal, Canada, March 19.
- Vincent, Felix A., actor. Aged 80 years. January 11.
- Wakefield, Press, acrobat. Des Moines, March 14.
- Walker, Evelyn (Mrs. Evelyn Fay), burlesque actress. New York, April 30.
- Wallace, W. F., circus proprietor. Hot Springs, Ark., September 13.
- Walsh, Mrs. Alice, actress. Aged 57 years. Brooklyn, N.Y., May 29.
- Walton, Solon, singer. Aged 80 years. Revere, Mass., April 7.
- Ward, James M., actor. Aged 73 years. San Francisco, February 4.
- Warrington, William, manager. Aged 58 years. Syracuse, N.Y., October 15.
- Warren, Edward, actor. Pittsburgh, Pa., February 10.
- Webster, William, agent. Aged 53 years. New York, June 11.
- Weil, Joseph, vaudeville artist. Aged 40 years. Darby, Pa., July 2.
- Wescott, William, treasurer. Aged 76 years. Newport, R.I., July 8.
- White, Archie, minstrel. Ontario Beach, N.Y., October 15.
- White, Charles A., manager. St. Paul, Minn., September 4.
- White, William D., singer. Aged 23 years. Brooklyn, N.Y., March 7.
- Wiley, "Lem," one-time minstrel. Aged 69 years. Peoria, Ill., January 9.
- Willard, Mac (Mrs. MacConnor), actress. Brooklyn, N.Y., February 11.
- Williams, Walter V., showman. Aged 63 years. Manchester, Delaware, Ia., June 9.
- Wills, Anthony E., playwright. Aged 28 years. East Stroudsburg, Pa., July.
- Willse, Edward, actor. New York City, August 5.
- Wilson, James E., actor. Aged 52 years. New York, March 19.
- Wilson, Viola (Mrs. F. L. Brown), actress. Monticello, N.Y., September 4.
- Winniett, Thomas H., agent. New York City, June 22.
- Wood, George A., vaudeville artist. Bronx, N.Y., November 9.
- Wooderson, John L., actor and manager. Aged 53 years. Bangor, Me., June 10.
- Yale, Francis, actor. Aged 35 years. Liberty, N.Y., March 7.
- Yeamans (Mrs.), Annie, actress. Aged 76 years. New York, March 3.
- Youturkey, Prince, Japanese circus performer. Atlantic City, N.J., July 6.

THE PARIS STAGE.

PRINCIPAL PLAYS AND REVIVALS OF THE YEAR 1912.

- AIGLON, L', a drama in four acts, by Edmond Rostand (revival).—Théâtre Sarah Bernhardt, September 20, and revived again November 18.
- AFFAIRE D'OR, UNE, a comedy, in three acts, by M. Marcel Gerbidon.—Théâtre Antoine, October 15.
- AGLAÏS, a comedy, in two acts, by M. Louis Benière.—Comédie-Royale, October 9.
- AGNES, DAME GALANTE, a comedy, in three acts in verse, by Henri Cain and Louis Payen, with incidental music by Henri Fevrier.—Bouffes-Parisiens, March 27.
- AIGRETTE, L', a comedy, in three acts, by M. Dario Niccodemi.—Réjane, February 17.
- ALKESTIS, a drama, in four acts and a prologue, by Georges Rivolet (revival).—Comédie-Française, January 28.
- AMES SAUVAGES, a drama, in four acts, by M. Severin-Mars and Mme. Camille Clermont.—Réjane, May 9.
- AMIRAL, L', a comedy, in three acts, in verse, by M. Jacques Normand (revival).—Comédie-Française, July 25.
- AMOUR TZIGANE, a comic opera, in three acts, music by Franz Lehar, with French adaptation by J. Benedict and Henry Gauthier Villars.—Trianon-Lyrique, October 31.
- ANE ET BURIDAN, L', comedy, in one act, in verse by Pierre Lafrestre.—Odéon, January 22.
- ANNE . . . MA SŒUR, a comedy, in one act, by M. Auzanet.—Théâtre Antoine, January 29.
- ARSENE LUPIN, a drama, in four acts, by Francis de Croisset and Maurice Leblanc. (Revival).—Athénée, July 6.
- ASSAUT, L', a drama, in three acts, by Henry Bernstein.—Gymnase, February 2.
- AUTRE MARI, L', comedy, in one act, by M. Dieudonné.—Capucines, April 50.
- AVOCATE, L', a comedy, in one act, by Michel Missoff.—Théâtre Michel, April 27.
- BACCHANTES, LES, a ballet, the poem by Felix Naquet and Alfred Bruneau, after Euripides, with music by Alfred Bruneau.—Grand Opéra, October 13.
- BAGATELLE, a comedy, in three acts, by Paul Hervieu.—Comédie Française, October 28.
- BAISER DANS LA NUIT, LE, drama, in two acts, by Maurice Level.—Grand Guignol, December 2.
- BAISER DEFENDU, LE, comedy, in one act, by George Saur and Maché.—Comédie Royale, October 9.
- BEAU REGIMENT, LE, drama, in two acts, by Robert Raucheville.—Grand Guignol March 24.
- BEL AMI, a comedy, in eight tableaux, adopted by Fernand Nozière, from the novel of the same name by Guy de Maupassant.—Vaudeville, February 23.
- BIENFAITRICE, LA, comedy, in one act, by Paul Gaffier.—Grand Guignol, June 14.
- BONHEUR SOUS LA MAIN, LE, a comedy, in three acts, by Paul Gavault.—Variétés, January 25.
- BONNE MAISON, LA, a comedy, in three acts, by MM. Gaudray and H. Clerk.—Théâtre Michel, October 10.
- BONNE VIEILLE COUTUME, UNE, a comedy, in three acts, by MM. Davis and Doermaun, with translation by Jean Benedet.—Bouffes-Parisiens, November 22.
- BOUGRE D'ORIGINAL, LE, tragedy, in one act, by Gabriel Soulagès.—Antoine, February 19.
- CAGE OUVERTE, LA, a comedy, in three acts, by M. Edouard Bourdet.—Théâtre-Michel, March 13.
- CANDIDAT MÂCHÉFER, LE, comedy, in one act, by Charles Hellem and Pol d'Estoo, from the novel of Emile Fagnat.—Antoine, February 19.
- CARMOSINE, a comedy, in three acts, by Alfred de Musset.—Porte-St-Martin, March 5.
- CARNAVAL DE PERTE ET DE PLOCK, LE, comedy, in two tableaux, by MM. Morris and Marius Bernard.—Grand Guignol, March 24.
- CARTOUCHE, an operette, in three acts, by MM. Hugues Delorme, and Francis Gally, with music by Claude Terrasse.—Trianon-Lyrique, March 8.
- CASQUETTE BLANCHE, LA, comedy, in one act, by Louis Gilbert.—Fémina, November 20.
- CE QUE JE PEUX RIRE, a revue, in two acts and twenty-nine tableaux, by M. P. L. Fiers.—Alcazar d'Été, June 1.
- CE QU'ON PEUT DIRE! a revue, in two acts, by MM. Eugène Delorme* and Jean Deymon.—Capucines, April 30.
- CHACUN SA VIE, a comedy, in three acts, by MM. Gustave Guiches and Ghensi, revival.—Comédie Française, July 20.
- CHAMPION DE BOXE, comedy, in one act, by Yves Mirande.—Comédie Royale, January 31.
- CHANGE, UN, comedy, in one act, by G. de Bruzizeaux.—Théâtre Michel, June 6.
- CHARITE S.V.P., LA, play, in three acts, by William Speth.—Théâtre Antoine, January 29.
- CHATEAU HISTORIQUE, LE, a comedy, in three acts, by MM. Alexandre Bisson and Julien Berg de Turique, revival.—Gymnase, September 16.
- CLICHÉS DE CORNEVILLE, LES, an operette, in three acts and four tableaux, by MM. Clairville and Gabet, with music by Robert Planquette, revival.—Apollo, June 22.
- CLOISON, LA, comedy, in one act, by M. C. Gevel.—Théâtre Michel, October 10.
- COBZAR, LE, an opera, in two acts, by Mme. Gabrielle Ferrari.—Grand Opéra, March 30.
- CEUR DE FRANÇAISE, a drama, in eight tableaux, by Arthur Bernède and Aristide Bruant.—Ambigu, October 23.
- CEUR DISPOSE, LE, a comedy, in three acts, by M. Francis de Croisset.—Athénée, February 21. Revived September 14.
- COMME ON FAIT SON LIT, a comedy, in three acts, by M. Jean-José Frappa.—Théâtre Impérial, October 22. Revived November 28.

- COMTE DE LUXEMBOURG, LE, a French adaptation of MM. Willner and Bodanski's three-act operette, with music by Franz Lehar.—Apollo, March 13.
- COTE D'AMOUR, LA, a comedy, in three acts, by Romain Coëlus.—Bouffes-Parisiens, May 6.
- COUP DE CANIF, a comedy, in one act, by M. J. Lahorary.—Comédie Royale, January 31.
- COUP D'ÉTAT, LE, a comedy, in three acts, by Maurice Vaucaire and F. de Croidelys.—Fémina, March 4.
- COUP DE TELEPHONE, UN, a comedy, in three acts, by MM. Paul Gavault and Georges Berr.—Réjane, November 11.
- COURSE AUX DOLLARS, LA, comedy, in three acts by M. M. Gabriel Tilmory and Marsan.—Châtelet, August 9 (revival).
- CRÉDULITÉS, comedy, in three acts, by Louis Benière.—Théâtre Antoine, November 13.
- CRUCHE, LE, comedy, in two acts, by Georges Courtelines and Pierre Wolff.—Théâtre Michel, November 23.
- DANSEUSE DE POMPEI, LA, opera ballet, in five acts and eight tableaux, the poem by Mme. Henry Ferrare and M. Henri Cain, from the novel by Mme. Jean Bertheroy.—Opéra Comique, October 29.
- DANS L'OMBRE DES STATUES, drama, in three acts by M. Georges Duhamel.—Odéon, October 24.
- DAPHNIS ET CHLOÉ, ballet, in three tableaux, by M. Michel Fokine, with music by M. Maurice Ravel.—Châtelet, June 8.
- DENISE, comedy, in four acts, by Alexandre Dumas, fils.—Comédie Française, July 22 (revival).
- DEMIÈRE HEURE, drama, in four acts, by Jean-José Frappa.—Théâtre de l'Œuvre, May 11.
- DÉTOUR, LE, comedy, in three acts, by Henry Bernstein.—Gymnase, October 14 (revival).
- DIABLE ERMITE, LE, comedy, in three acts, by Lucien Besnard.—Athénée, November 14.
- DINDON, LE, a comedy, in three acts, by Georges Feydeau.—Vaudeville, June 17; revived August 8.
- DIVORÇONS, a comedy, in three acts, by MM. Victorien Sardou and Emile de Najac. (Revival).—Renaissance, April 16.
- DOUBLE MADRIGAL, LE, a comedy, in three acts, by M. Jean Auzanet.—Odéon, November 30.
- DUEL, S.V.P., UN, comedy, in one act, by Henry Moreau and Marc Sonal.—Cluny, February 10.
- DOZULE, comedy, in one act, by André Picard.—Comédie-Royale, December 6.
- EDUCATION DE PRINCE, a comedy, in four acts, by Maurice Donnay, with Madame Jeanne Granier in the rôle she created at the Variétés. (Revival).—Vaudeville, April 22.
- EN AVANT, MARCHÉ! a revue, by MM. Rip and J. Bosquet.—Les Ambassadeurs, June 16.
- EN CAMARADES, comedy, in two acts, by Madame Collette Willy.—Michel, February 17.
- ENFANT DU MIRACLE, L', a comedy, in three acts, by MM. Paul Gavault and Robert Charvay. (Revival).—Bouffes-Parisiens, September 7.
- EN GARDE! a comedy, in three acts, by MM. Alfred Capus and Pierre Veber.—Renaissance, March 18.
- ENJOUEUSE, L', a comedy, in three acts, by MM. Roux and Sergine.—Théâtre-Femina.
- EPÉE, L', a comedy, in three acts, by M. Guy de Passillé.—Odéon, March 16.
- ESCAPADE, L', a comedy in three acts, by Gabriel Trarieux.—Théâtre Michel, November 23.
- ESPRIT SOUTERRAIN, L', drama, in two acts, by H. R. Lenormand, adapted from Dossoievsky.—Grand-Guignol, June 14.
- ESTHER PRINCESSE D'ISRAËL, a drama, in four acts, by MM. André Dumas and Sébastien Charles Lecomte.—Odéon, February 7.
- FEU DE LA SAINT JEAN, LE, a comedy, in three acts, by MM. Franz Fonsoy and Fernand Wicheler.—Renaissance, May 21.
- FILLE DE MADAME ANGOÛT, LA, a comic opera, in three acts, by MM. Clairville, Sirandin, and Koning, with music by Charles Lecocq. (Revival).—Trianon-Lyrique, January 12.
- FILLE DU FAR WEST, LA, an opera, in three acts, by Giacomo Puccini, the libretto adapted from a novel by David Belasco. Performed by the Operatic Troupe of Monte Carlo.—Grand Opéra, May 16.
- FILS TOUFFE SONT À PARIS, LES, an operette-revue, by MM. Rip, Bousquet, and Richemond with music by M. Fernand Malet.—Fémina, April 10.
- FLAMBEAUX, LES, a drama, in three acts, by Henry Bataille.—Porte-St.-Martin, November 26.
- FLAMBÉE, LA, a drama, in three acts, by Henry Kistemackers. (Revival).—Porte-St.-Martin, August 24.
- FLIRT POUR DEUX, comedy, in one act, by Maurice Hennequin.—Capucines, October 2.
- FLORISE, a comedy, in four acts, in verse, by Théodore de Banville. Odéon, June 6.
- FOI, LA, a drama, in five acts, by Eugène Brieux, with music by Camille Saint-Saëns. (Revival).—Odéon, May 24.
- FRANC-MAÇONS, a vaudeville, in three acts, by MM. Claude Roland and G. Leprince. (Revival).—Cluny, August 28.
- FRED, a comedy, in three acts, by Auguste Germain and Robert Trébor. (Revival).—Théâtre Grévin, August 6.
- FUGITIFS, LES, a lyric episode, in two acts, by Georges Loiseau, adapted from a novel by M. François de Nion, with music by M. André Fijian.—Opéra-Comique, February 29.
- FUTILE, a comedy, in one act, by M. Francis Bernouard.—Antoine, February 19.
- GRAND ORSEAU, LE, drama, in one act, by M. Jeannot and M. Müller.—Grand-Guignol, December 12.
- GASPARD DE BESSE, a drama, in five acts, and verse, by MM. Henri Sauvare and Julien de Nus.—Théâtre Antoine, May 4.
- GIRONDINS, LES, a lyric drama, in four acts and six tableaux, by André Lénéka and Paul de Choudens, with music by M. Fernand Le Borne.—Gaité, January 12.
- GRAND MATCH, LE, comedy, in one act, by André Leroy and Paul Cartoux.—Grand Guignol, June 14.
- GRAND NOM, LE, a comedy, in three acts, by the Viennese dramatists Victor Leon and Leo Field, the French adaptation by M. Pierre Veber.—Théâtre-des-Arts, November 9.
- HABIT VERT, L', a comedy, in four acts, by Robert de Flers and G. A. de Caillavet.—Variétés, November 17.
- HÉLÈNE DE SPARTE, a tragedy, in four acts, by Emile Verhaeren, with incidental music by Déodat de Severac.—Châtelet, May 5.
- HEURE DES TSIGANES, L', comedy, in one act, in verse, by Léo Largenier.—Odéon, November 30.

- HOMME QUI ASSASSINA, L'**, a drama, in three acts, adapted by Pierre Frondaie from the novel by Claude Farrère.—Antoine, December 18.
- HONNEUR JAPONAIS, L'**, a drama, in five acts and six tableaux, by M. Paul Anthelm.—Odéon, April 17.
- IDÉE DE FRANÇOISE, L'**, a comedy, in four acts, by M. Paul Gavault.—Renaissance, October 31.
- IMPRESSIONS D'AFRIQUE**, a drama, in four acts and a prologue, by Raymond Roussel, adapted by the author from his book of the same name.—Antoine, May 11.
- INES DE CASTRO**, a tragedy, in three acts, by Alfred Poizat.—Théâtre François-Coppée, April 2.
- INGRATS, LES**, a comedy, in one act, by Jean Martet.—Grand Guignol, March 24.
- IMPRÉVU, L'**, a comedy, in two acts, by Frédéric Febare.—Michel, February 17.
- INTERIM, L'**, comedy, in one act, by Maxime Vermont.—Théâtre des Capucines, February 26.
- INOUBLIABLE NUIT, L'**, a sketch, in two tableaux, by George Grossmith and Max Déarly.—Comédie Royale, May 21.
- JEAN III, OU L'IRRESISTIBLE VOCATION DU FILS MONDOFCET**, comedy, in three acts, by Sacha Guitry.—Comédie Royale, March 8.
- JEANNINE**, a comedy, in three acts, by M. Pierre Grasset.—Théâtre des Arts, May 23.
- JOIE DU SACRIFICE, LA**, comedy, in one act, by M. J. J. Bernard.—Comédie Royale, March 8.
- JOLIES FILLES DE GOTTENBERG, LES** (The Girls of Gottenberg), a spectacular operette, in three acts, by Messrs. George Grossmith and Berman, the French version by MM. Gabriel Timmory and Maurice de Marsan, music by Ivan Caryll and Lionel Monckton.—Moulin Rouge, October 18.
- KIKI**, a vaudeville, in four acts, by MM. Bertol Graivil and Marc Sonal. (Revival).—Cluny, March 21.
- KISMET**, an Arabian story, in three parts, by Edward Kumbach, with French adaptation by Jules Lemaitre.—Sarah Bernhardt, December 17.
- LEPREUSE, LA**, a tragedy, in three acts, the poem by Henry Bataille, and music by Sylvio Lazzari.—Opéra Comique, February 8.
- LOGE POUR "FAUST," UNE**, a comedy, in one act, by Pierre Veber.—Théâtre-des-Arts, October 12.
- LOI DE L'HOMME, LA**, a comedy, in two acts, by Paul Hervieu, given on behalf of the charity known as Les Trente Ans de Théâtre. (Revival).—Variétés, June 20.
- LOUSTIC, LE**, a comedy, in three acts, by MM. Jouffot and B. Rabier.—Théâtre Cluny, October 8.
- LYSISTRATA**, a play, in four acts, by Maurice Donnay. (Revival).—Bouffes Parisiens, January 28.
- MADAME DE CHATILLON**, a comedy, in five acts and six tableaux, by Paul Vézola.—Odéon, November 22.
- MADAME EN AURA, UN**, comedy, in one act, by Jean Pellerin.—Théâtre Michel, April 27.
- MAISON DE TEMPERLEY, LA**, a drama, in five acts and seven tableaux, adapted by M. Eugène Gugenheim from the English of Conan Doyle.—Théâtre Sarah Bernhardt, November 5.
- MARIE D'AOUT**, comedy, in three acts, by Leon Frapé.—Théâtre-des-Arts, October 12.
- MARIE MADELEINE**, a rustic tragedy, in three acts and four tableaux, by Friedrich Hebbel, with the French adaptation by Paul Bastier.—Théâtre-des-Arts, November 14.
- MARI HONORAIRE, LE**, comedy, in one act, by M. Montrel.—Comédie Royale, October 9.
- MARIS DE LEONTINE, LES**, a comedy, in three acts, by Alfred Capus.—Bouffes Parisiens, February 16.
- MARITZA, LA**, a comedy, in two tableaux, by Paul Bail, with music by M. Rodolphe Berger.—Théâtre Michel, June 6.
- MATCH DE BOXE**, a comedy, in three acts, by Jean José Frappa and Henry Dupuy Mazuel.—Variétés, August 22.
- MENAGE DE MOLIERE, LE**, a comedy, in five acts and six tableaux in verse, by Maurice Donnay.—Comédie Française, March 11.
- MIDI A 74 HEURES**, a revue, in twenty tableaux, by MM. André Barde and Michel Carré.—Cigale, September 9.
- MILLE NEUF CENT DOUZE**, a play, in five acts and seven tableaux, by MM. Charles Müller and Régis Gignoux.—Théâtre des Arts, April 18.
- MINISTRE**, a comedy, in three acts, by M. Géo.—Gymnase, August 1.
- MIOCHE**, a drama, in three acts and one tableau, by Pierre Berton.—Vaudeville, April 3.
- MISS ALICE DES P.T.T.**, a spectacular musical comedy, by Tristan Bernard, Maurice Vancaire, and Claude Terrasse.—Cigale, December 14.
- MONSIEUR CHOUFLEURY RESTERA CHEZ LUI**, an operette, by Jacques Offenbach, with libretto by Saint Rémy. (Revival).—Trianon Lyrique, June 1.
- MONSIEUR COLLERETTE**, a comedy-bouffe, in one act, by MM. du Jules Thimet and Georges Falori.—Théâtre Impérial, November 28.
- MOULINS QUI CHANTENT, LES**, a Belgian operette, by MM. F. Fomson and Wicheler, with music by M. Van Oost.—Réjane, April 6.
- MOUSQUETAIRES AU COUVENT, LES**, a comic opera, in three acts, by Paul Ferrier and Jules Prevel, with music by Louis Varney. (Revival).—Trianon Lyrique, September 21.
- MYSTERE DE LA CHAMBRE JAUNE, LE**, a drama, in five acts, by Gaston Leroux.—Ambigu, February 14.
- MYSTERES DE PARIS, LES**, a drama, in five acts and six tableaux, adapted from the novel by Eugene Sue, by M. Ernest Blum. (Revival).—Ambigu, May 20.
- NAIL**, an opera, in acts, by Isidore de Lara, with libretto by Jules Bois.—Gaité, April 22.
- NANA**, a drama, in five acts adapted by William Busnach, from the novel of the same name by Emile Zola. (Revival).—Ambigu, September 17.
- NAPOLEON**, a drama, in five acts and nine tableaux, by MM. Fernand Messnet and Gabriel Didier, with incidental music by M. Lacaze. (Revival).—Sarah Bernhardt, June 1.
- NOEL DE PIERROT, LE**, a mimodrama, in three acts, by M. F. Beissier, with music by V. Monti.—Bouffes-Parisiens, December 15.
- NON, NON, NON**, comedy, in one act, by Alexandre Bisson.—Théâtre Michel, March 13.
- NUIT D'AMORE, UNE**, comedy, in one act, by Maurice Hennequin and Serges Basset.—Grand Guignol, March 24.

OBSÈDE, L' drama, in one act, by Théodore Lascaris.—Grand Guignol, March 24.

ON NAIT ESCLAVE, comedy, in three acts, by Tristan Bernard and Jean Schlumberger.—Vaudeville, April 3.

ON PURGE BEBE, comedy, in one act, by Georges Feydeau, Théâtre-Michel, April 27.

ORPHEE AUX ENFERS, féerie-opera, in three acts and eight tableaux, by Hector Crémieux, with music by Jacques Offenbach. (Revival).—Variétés, May 10 and September 30. *

PAS COMPLET! comédie-bouffe, in two acts, by Sacha Guitry, with music by Lé Pouget.—Marigny Theatre.—September 1.

PASSERELLE, LA, comedy in three acts, by Féd Gresac and Francis de Croisset. (Revival).—Théâtre Grévin, July 17.

TATACHON, comedy, in four acts, by Maurice Hennequin and Félix Duquesnel. (Revival).—Renaissance, October 1.

PAUL ET VIRGINIE, a comic opera, in three acts and six tableaux, by MM. Jules Barbier and Michel Carré, with music by Victor Massé (revival).—Trianon-Lyrique, December 4.

PENDANT L'ARMISTICE, comedy, in one act, by Armand Charmain, adapted from Guy de Maupassant.—Grand Guignol, June 14.

PERDREAN, comedy, in two acts, by Robert Dieudonné.—Comédie Royale, May 21.

PETIT CAFE, LE, comedy, in three acts, by Tristan Bernard. (Revival).—Palais Royale, August 31.

PETIT DUC, LE, a comic opera, by MM. Meilhac and Halévy, with music by Charles Lecocq (revival).—Gaité-Lyrique, December 4.

PETITE DERNIERE, LA, comedy, in one act, by Robert Dieudonné.—Comédie Royale, May 21.

PETITE JASMIN, LE, comedy, in three acts, by MM. Willy and Georges Docquois.—Théâtre Impérial, September 20.

PETITS, LES, play, in three acts, by M. Lucien Népoux.—Théâtre Antoine, January 23; revived, September 6.

PHARES SOUBIJO, LES, a comedy, in three acts, by Tristan Bernard.—Comédie-Royale, December 6.

PLACE DE LIBRE, UN, drama, in one act, adapted from Duvernion's novel by Leon Michel.—Grand-Guignol, December 12.

PLUMARD ET BARNATE, a military vaudeville, in three acts, by MM. Henry Moreau and Charles Quinel. (Revival).—Cluny, February 10.

PLUS FORTE, LA, drama, in three acts, adapted from the Italian of Lelia Paternostro, by M. Venturini, performed under the auspices of the society known as L'Astrée for one representation only, at the Théâtre Fémina, January 10.

POIRE EN DEUX, LA, a comedy, in one act, by Alfred Edwards.—Grand-Guignol, December 12.

POMPETTE, comedy, in two acts, by Pierre Veber and Pierre Monbrel.—Comédie Royale, January 31.

POTINS ET PAUTINS, a revue, in two acts, by M. Hugues Delorme.—Capucines, October 2.

POUR VIVRE HEUREUX, a comedy, in three acts, by Yves Mirande and André Rivoire.—Renaissance, January 16.

POUSSE L'AMOUR, LE, sketch, in one act, by Maurice de Féraudy and Jean Kolb, with music by Mlle. Lucy Jousset.—Théâtre Impérial, November 28.

PRES DE LIN, comedy, in four acts, by M. Depys Amiel.—Odéon, February 24.

PRESIDENTE, LA, comedy, in three acts, by MM. Maurice Hennequin and Pierre Veber.—Palais Royal, November 28.

PRINCESS ET LE PORCHER, LA, comedy, in two acts, by Madame Y. Terni, Théâtre Réjane, September 20.

PRINCESS REVUE, a revue, in one act, by MM. Charles Quinel and Morass, Michel February 29.

PRISE DE BERGOP-ZOOM, LA, a comedy, in four acts, by Sacha Guitry.—Vaudeville, October 3.

PROFESSION DE MADAME WARREN, LA, a comedy, in four acts, by George Bernard Shaw, the French version by M. Augustin and Madame Henriette Hamon.—Théâtre-des-Arts, February 16.

PUISSANCE DE ROI a modern Danish drama, in four acts, by Karen Bramson.—Marigny, February 24.

RAPIDE DE 22 HEURES, LE, comedy, by Paul Graffier and Raymond Duez.—Grand-Guignol, December 12.

REDOUBTABLE, LE, a drama, in three acts, by Mlle. Marie Lénérus.—Odéon, January 22.

REINE ELIZABETH, LA, a drama, in four acts, by Emile Moreau.—Sarah Bernhardt, April 10.

REINE MARGOT, LA, drama, in five acts and twelve tableaux, by Alexandre Dumas pere and Auguste Maquet. (Revival).—Odéon, September 27.

REVUE DE L'ANNEE, LA, a revue in 40 tableaux by MM. Rip and Bousquet.—Olympia, November 21.

RICOCHET, LE, comedy, in one act, by Henri Clerc.—Michel, February 17.

ROBE ROUGE, LA, a drama, in four acts, by Eugène Brieux. (Revival).—Porte-Saint-Martin, September 27.

ROGER LA HONTE, a drama, in five acts, by MM. Jules Mary and Georges Grisier. (Revival).—Ambigu, March 22.

ROI, LE, a comedy, in four acts, by MM. G. A. de Caillavet, Robert de Fiers, and Emmanuel Arène. (Revival).—Variétés, March 11.

ROI DE L'OR, LE, a spectacular play, in four acts and twenty-three tableaux, by Victor Darlay and Henry de Gorsse.—Châtelet, November 23.

ROMA, a lyric tragedy, in five acts, by Jules Massenet, with libretto by Henri Cain.—Grand Opéra, April 24.

RUE DE LA PAIX, a comedy, in three acts, by Abel Hermant and Marc de Toledo.—Vaudeville, January 22.

SACRIFICE, LE, a comedy, in one act, by Jean d'Aguyan, adapted from a novel of Henri Duvernois.—Grand Guignol, June 14.

SALOME, LA DANSEUSE, by André Avèze, with music by Edouard Mathé.—Théâtre Impérial, September 20.

SANS PATRIE, UN, a drama, in three acts, by Alphonse Siché and Jules Bertant.—Théâtre Antoine, April 23.

SAPHO, a drama, in five acts, in prose, by Alphonse Daudet and Adolphe Belot, originally produced by the late Victor Koning at the Gymnase. (Revival).—Comédie Française, May 6.

SAPPHO, an operette, in two acts, by MM. Michel Carré and André Barde, with music by Charles Cu villier.—Théâtre de Capucines, February 26.

- SAUVATEURES, LES**, comedy, in one act, by Jean Chezy.—Théâtre Michel, March 15.
- SENTENCE, LA**, comedy, in two acts, by M. Barot-Forrière.—Odeon, March 16.
- SEURS ZIGOTTEAU, LES**, vaudeville, in three acts, by MM. Henry Moreau and Marc Sonal.—Cluny, April 16.
- SOLDAT DE CHOCOLAT, LE**, operette, in three acts, with music by Oscar Straus, the French adaptation by Pierre Veber.—Apollo, November 9.
- SON INNOCENCE**, comedy, in one act, by MM. Paul François and Guillere.—Théâtre Michel, October 10.
- SON VICE**, comedy, in one act, by Léon Naurof.—Théâtre, September 20.
- SORCIÈRE, LA**, a musical drama, in four acts and five tableaux, adapted from Victorien Sardou's drama by his son, André Sardou, with music by Camille Erlanger.—Opéra-Comique, December 17.
- SURPRISE, LA**, comedy, in one act, by Jean Guskv.—Capucines, April 30.
- SUMURUN**, pantomime, adapted from the Oriental fables of Friedrich Freka, with music by Victor Hollaender. Produced under the direction of Max Reinhardt with a German company.—Vaudeville, May 25.
- TIERS PORTEUR, LE; OU, L'HONNEUR DE DESIRE**, operette, in one act, by Jean Kolb and André de Fouquières, with music by Claude Terrasse.—Théâtre Michel, April 27.
- TRAIN DE 8 HEURS 47, LE**, comedy, in three acts by Léo Marchès. (Revival.—Ambigu, August 31.
- TPAIN DE 8H. 47**, Paris, an episode of military life, in three acts and six tableaux, by M. Léo Marchès, adapted from the novel by Georges Courteline. (Revival).—Ambigu, June 17.
- VALET DE CŒUR, LE**, comedy, in three acts, by Louis Gilbert.—Fémina, November 20.
- VEUVE JOYEUSE, LA**, operette, in three acts, by Franz Lehar (revival).—Apollo Theatre, July 19.
- VISIONNAIRE, LA**, drama, in two acts, by Y. Joseph Renaud.—Antoine, February 19.
- VISITEURS NOCTURNES, LES**, comedy, in one act, by Tristan Bernard.—Comédie Royale, March 8.
- VOILE D'AMOUR, LE**, operette, in two acts, by MM. Nozière and Georges Guérin, with music by Paul Marcelles.—Théâtre Impérial, October 22.
- YEUX OUVERTS, LES**, comedy, in three acts, by M. Camille Oudinot.—Théâtre Réjane, September 20.
- ZUBIRI**, comedy, in one act, by Georges de Porto-Riche, adapted from a novel by Victor Hugo.—Comédie Royale, January 31.



GERMAN PLAYS.

LIST OF PRINCIPAL PLAYS IN GERMAN PRODUCED FOR THE FIRST TIME IN GERMANY, AUSTRIA-HUNGARY, AND SWITZERLAND, FROM DECEMBER 1, 1911—NOVEMBER 30, 1912.

- ALKESTIS, a parody in three acts by E. König, Lessingtheater, Berlin. (Agents, V. d. B.) March 2.
- ARDINGHELLO, a drama by R. Burghaller, Freilicht Theater, Hertenstein, August 15.
- AUFSTAND IN SYRAKUS (Rebellion in Syracuse), a tragedy by Ludwig Bauer, Kammerspiele, Deutsches Theater, produced by the Neue Freie Bühne, Berlin. (Agents, Eduard Bloch, Berlin), May 11.
- BELINDE, by Herbert Eulenberg, a play of love, Hoftheater, Dresden, October 22.
- BENNO HARTWICH'S TRAUM (Benno Hartwich's Dream), a comedy in two acts by E. Baumeister, Rheinisch-Westfälisches Volkstheater, Essen, March.
- BUBI, by Roda Roda and G. Meyrink, a comedy, Volkstheater, Munich, October 9.
- BUCHHANDLER PALM (Palm, The Bookseller), by H. von Wentzel, play in three acts, Kgl. Schauspielhaus, Potsdam, October 21.
- CARDENIO, drama in five acts by Franz Dülberg, Stadttheater, Nürnberg. (Publishers and agents, Egon Fleischel, Berlin), April 13.
- CASANOVA, a comedy in three acts by A. Friedmann and T. Frank, Theater an der Josephstadt, Vienna, February 23.
- DAS BUCH EINER FRAU (A Woman's Book), a comedy in three acts by Lothar Schmidt, Residenztheater, Hanover, September 20.
- DAS GROSSE LOS (The First Prize), a farce in three acts by F. Friedmann-Friedrich, Kurtheater, Friedrichroda. (Agents, Eduard Bloch), August 4.
- DAS GRÜNE HAUS (The Green House), by Hans Haas, a satirical play, Residenzbühne, Vienna, October 21.
- DAS HAUS AM MEER (The House on the Seashore), by Stefan Zweig, a play in two parts, Bergtheater, Vienna, October 26.
- DAS HINDERNISS (The Obstacle), a comedy in three acts by Wenzel Goldbaum, Kurtheater, Kreuznach. (Agents, V. d. B.), August 8.
- DAS PRINZIP (The Principle), by Hermann Bahr, a comedy in three acts, Deutsches Schauspielhaus, Hamburg. (Agents, Ahn and Simrock, Berlin), October 19.
- DAS STARKERE BAND (The Stronger Bond), a comedy in three acts by Felix Salten, Deutsches Volkstheater, Vienna, June 16.
- DAS TANZCHEN (The Dance), a political farce by Hermann Bahr, Lessing Theater, Berlin. (Publishers, S. Fischer, Berlin; agents, Ahn and Simrock, Berlin), January 6.
- DAS TAUCHBOOT (The Submarine), a satire by Ad. Müller-Förster and L. W. Stein, Deutsches Theater, Cologne. (Agents, A.F.A.) January 21.
- DER FEIND UND DER BRUDER (Enemy and Brother), by M. Heimann, a tragedy in four acts, Kammerspiele, Berlin, March 26.
- DER GROSSE TENOR (The Famous Tenor), by Victor Leon, a comedy, Deutsches Volkstheater, Vienna, November 23.
- DER HAINKÖNIG (The King), a drama in one act by W. Arminius, Freilicht Theater, Hertenstein, May 31.
- DER HERZOG VON PARMA (The Duke of Parma), a comedy in five acts after Massinger by M. Epstein, Stadttheater, Eisenach. (Agents, A.F.A.), January 19.
- DER HOTELREGISSEUR (The Hotel Manager) by L. Kastner, a farce in three acts, Stadttheater, Frankfurt an Oder, November 8.
- DER KOPF DES CRASSUS (The Head of Crassus), a historical phantasy in one act by T. V. Widmann, Hofburg Theater, Vienna. (Agents, Eduard Bloch, Berlin), December 20, 1911.
- DER LÄCHELNDE KNABE (The Smiling Boy), a comedy in three acts by Max Dreyer, Hoftheater, Wiesbaden. (Agents, V. d. B.) September 19.
- DER RING DES GAUKLERS (The Juggler's Ring), a play in four acts by Max Halbe, Residenztheater, Munich. (Publishers and agents, A. Langen, Munich), January 6.
- DER SCHATZ DES RAMPINITS (Rampinit's Treasure), a three act play in verse by F. Oliven, Hoftheater, Dessau. (Agents, Harmonie), March 1.
- DER SEERAUBER (The Pirate), a comedy in four acts by Ludwig Fulda, Hofburgtheater, Vienna, January 17.
- DER WILLE ZUM LEBEN (The Wish to Live) by L. Ganghofer, a play in three acts, Schauspielhaus, München, November 22.
- DIE BERGSCHMIEDE (The Smithy in the Mountains), a drama by Carl Hauptmann, Bergtheater, Thale, Harz, July 14.
- DIE BOTEN SEINER HERRLICHKEIT (His Highness' Messengers), a comedy by Felix Tesky, Kolosseum, Vienna, October 5.
- DIE ELFTE MUSE (The Eleventh Muse), by Jean Gilbert, an operetta, Operetten Theater, Hamburg, November 22.
- DIE FRAU DES KOMMANDEURS (The Colonel's Wife), by M. Dreyer, a drama, Hoftheater, Stuttgart. (Agents, V. d. B.), November 7.
- DIE GENERALS ECKE (The General's Retirement), by R. Skowronnek, a comedy in three acts, Komödienhaus, Berlin, October 26.
- DIE GOLDEN-QUARRY (The Golden Quarry), a drama in two acts by Erich Korn, Stadttheater, Eisenach, February 20.
- DIE HEILIGSTEN GÜTER (The Most Sacred Possessions), a farce by Jul. Bersti, Intimes Theater, Nürnberg, April 20.

DIE HOFFLITERANTIN (By Special Appointment), a farce in three acts, by L. W. Stern, Kallmeyer, Friedrichsdorf. (Agents, Eduard Bloch, Berlin, June 16.

DIE IM SCHATTEN LIEBEN (To love the Shadow of Life), a drama in five acts by E. Baumgart, Schauspielhaus, Stuttgart, September 18.

DIE KINDER DER NUR (The Nursery), by R. Misch, a farce in three acts, Neues Schauspielhaus, Kallmeyer, November 13.

DIE LIEBESBRIEF (The Child of Love), by A. Sturm, a comedy, Hoftheater, Gera, October 26.

DIE MUTTER (The Mother), a drama in four acts by W. von Meiss, Schauspielhaus, Graz, September 24.

DIE RIVALIN (The Rival), a play in three acts by E. E. Ritter, Worms, February 24.

DIE ROTE VENUS (The Red Venus), comedy in three acts by T. Lang and Otto Schanzer, Neues Schauspielhaus, Königstr. A.F.A., January 1.

DIE SCHWIERIGSTE FELICHT (The Hardest Duty), a tragedy in one act by Paul Heyse, Residenztheater, Munich, January 23.

DIE STERNENBRAUT (The Bride in Name), by Prof. von Ehrenfels, a drama in four acts, Neues Deutsches Theater, Prague, March 23.

DIE THURNBACHERIN, a Tyrolean play in three acts by R. Greinz, Deutsches Theater, Cologne, February 24.

DIE VENUS MIT DEM PAPAGEI (Venus and Parrot), a comedy by Lothar Schmidt, Schauspielhaus, Düsseldorf. (Publishers, G. Müller, Munich; Agents, Eduard Bloch, Berlin), August 16.

DON JUAN, a drama by Carl Sternheim, Deutsches Theater, Berlin, September 13.

EHRSAM UND GENOSSEN (Honesty & Co.), a satirical comedy in three acts by Otto Hinnerk, Lustspieltheater, Vienna, February 21.

EIN SCHATTEN FÜR DEN TISCH (The Shadow across the Table), a play in three acts by Max Dornheide, Schauspielhaus, Cologne, January 31.

EIN WAFFENGANG (A Duel), by O. Blumenthal, a comedy in three acts, Kgl. Schauspielhaus, Berlin, October 5.

ENDLICH ALLEIN (Alone At Last), comedy in three acts by Max Bernstein, Schauspielhaus, Munich, December 23, 1911.

ES ZOG EIN BURSCH (On the Road), a play in three acts by F. Wolff, Stadttheater, Eisenach. (Agents, A.F.A.), March 1.

EUROPA LACHT (Europe Laughs), play in three acts by H. Ilgenstein, Stadttheater, Essen. (Agents, Anstalt für Aufführungsrecht (A.F.A.), Charlottenburg-Berlin, December 18, 1911.

FEUERVERSICHERUNG (Insurance Against Fire), by L. Folin, a comedy play, Komodienhaus, Berlin, September 19.

FILMZAUBER (The Wonders of Films), a farce in four acts with music by Ru. Bernauer and Ru. Schanzer, Berliner Theater, Berlin, October 19.

FLIEGER (The Flying Man), a drama in five acts by Hans W. Fischer, Stadttheater, Coblenz. (Publishers, G. Müller, Munich), January 29.

FRANZISKA, by Frank Wedekind, a modern mystery play, Kammerspiele (Lustspielhaus), Munich. (G. Müller, Munich), November 30.

FÜNF FRANKFURTER DIE (The Five Frankfurters), by Carl Rössler, Theater in der Königgrätzer Strasse, Berlin, December 23, 1911.

GABRIEL SCHILLINGS FLUCHT (G. Sch's Flight), a drama by Gerhart Hauptmann, Goethe-theater, Lauchstedt, June 14.

GEMUETSMENSCHEN (Kind Fellows), a farce in three acts by F. Friedmann-Friedrich, Kurtheater, Norderney. (Agents, Eduard Bloch), August 11.

GESINNUNG (Convictions), by Hans Müller, a cycle of four one-act plays, Deutsches Volkstheater, Vienna, October 19.

GODIVA, a drama in three acts by Victor Hardung, Kgl. Schauspielhaus, Dresden, March 21.

GRAF PEPI (Count Pepi), a comedy in three acts by R. Saudeck and A. Halm, Thalia Theater, Hamburg, October 31.

GRENZSPERRE (Closed Frontiers), by H. Stobitzer and R. Kessler, a play in three acts, Intimes Theater, Nürnberg, November 23.

GROSSE ROSINEN ODER BERLIN HAT'S EILIG (The Choicest Plums or Berlin in a Hurry), a burlesque with music in three acts by Rud. Bernauer and Rud. Schanzer, Berliner Theater, Berlin. (Agent, Drei — Masken Verlag), December 31, 1911.

HAENSEL UND GRETEL (Tommy and Margaret), a children's play, by Dr. R. Bruck, Schauspielhaus, Düsseldorf, December 16, 1911.

HANNS FREI, a comedy by Otto Ludwig (adapted by H. Bacmeister), Rhein-west, Volkstheater, Essen, December 25, 1911.

HEINRICH'S KRÖNUNG (The Coronation of King Henry), a play by Paul Friedrich, Bergtheater, Thale (Harz), August 4.

HELGA HOLGERSEN, a play in three acts by F. Brehmer, Stadttheater, Altona, September 29.

HERRGOTTS MUSIKANTEN (The Musicians), by R. Herzog, a comedy, Thalia Theater, Hamburg, September 2.

JESUITEN (Jesuits), a play by T. van Mens, Schauspielhaus, Bremen, May 4.

JOHANNA VON NEAPEL, drama in four acts by Hanna Rademacher, Neues Theater, Leipzig, June 28.

JUDAS, by G. v. Bassewitz, a tragedy in four acts, Altes Theater, Leipzig, October 4.

KLEINER KRIEG (The Little War), by L. Rohmann, a comedy in four acts, Hoftheater, Weimar, October 20.

KÖNIGE (Kings), by W. Weigand, a play in five acts, Lobe Theater, Berlin, February 11.

KORALLENKETTLEIN (The Coral Necklace), by Franz Dülberg, a drama, Stadttheater, Bremerhaven. (Publishers, Egon Fleisshel, Berlin, October 27.

LAURA MASSIERT (Laura, the Masseuse), by Carl M. Jacoby, a farce in three acts, Schauspielhaus, Düsseldorf, September 25.

MAGDALENA, by L. Thoma, a play for the people, Kleines Theater, Berlin, October 12.

MÄRCHENTUM (The Fairy-tower, a comedy in three acts by Jon Lehmann and R. Wurmfeld, Kurtheater, Friedrichroda, August 18.

MARIGNANO, by Karl Friedrich Wiegand, a drama, Stadttheater, Basel, November 22.

MEIN ALTER HERR (The Governor, by F. and V. Arnolt, a comedy in three acts, Lustspielhaus, Berlin, October 4.

NACHTRAB (The Rear Guard), a comedy in three acts by T. Schöndel, Lustspielhaus, Munich. (Publishers, G. Müller, Munich), February 16.

NARRENTANZ (The Dance of Fools), a comedy in three acts by Leo Birinski, Lessing Theater, Berlin. (Publishers, G. Müller, Munich), September 28.

OFFIZIERE (Officers), by Fritz von Unruh, Deutsches Theater, Berlin. (Publishers and agents, Erich Reiss, Berlin), December 15, 1911.

OHHAH, a comedy by Frank Wedekind, Lustspielhaus, produced by The Neue Verein, Munich, December 20, 1911.

OLYMPIAS, a tragedy by Heinrich Lilienfein, Freilicht Theater, Hertenstein. (Agents, V.d.B.), June 6.

PARKETTSITZ Nr. 10 (Stall No. 10), a farce in three acts and a prologue by Max Neul and Hans Gerbach, Volkstheater, Munich. (Agents, Arion), December 30, 1911.

PETER LUTH VON ALTENHAGEN, by Ottomar Enking, a tragedy in four acts, Hoftheater, Wiesbaden, November 26.

PLATOS SCHÜLER (Plato's Disciple), a comedy in four acts by H. L'Arronge and W. Turszinsky, Kurtheater, Bad Luebenstein, July 18.

PROFESSOR BERNHARDI, by Arthur Schnitzler, a comedy in five acts, Kleines Theater, Berlin, November 28.

PSYCHES ERWACHEN (Psyche's Awakening), a play in three acts by W. Weigand, Schauspielhaus, Munich. (Agents, Ahn & Simrock, Berlin), March 18.

REVANCHE (Revenge), by Otto Soyka, a comedy, Schauspielhaus, Düsseldorf. (Publishers and agents, A. Langen, Munich, January 17.

SCHEIDEN TUT WOHL (To Say Good-bye is a comfort), a farce in three acts by M. Schönan and A. Lippschitz, Lustspielhaus, Düsseldorf, October 9.

SCHÖNWIESEN, by G. A. Crüwell, a comedy in five acts, Burgtheater, Vienna, November 27.

SCHULDIG? (Guilty?), a play for the people in three acts by Hermine Villing, Hoftheater, Karlsruhe, December 21, 1911.

SIMPLICIUS, a tragic fairytale in five acts by F. Kayssler, Schauburg, Hannover. (Agents, E. Reiss, Berlin), February 3.

SOMMER (Summer), by Thaddäus Rittner, comedy, Burgtheater, Vienna, October 10.

SÜNDENBÜCKE (The Scapegoat), a farce in three acts by Gebh. Schätzler-Perasini, Lustspielhaus, Düsseldorf. (Agents, Berliner Theater Verlag, Berlin), April 6.

TILL EULENSPIEGEL, a comedy of the Middle Ages in four acts by Harry Vossberg, Schauburg, Hannover. (Agents, Vertriebsstelle des Verbandes deutscher Bühnenschriftsteller (V.d.B.), January 13.

TITUS UND DIE JUEDIN (Titus and the Jewess), a tragedy in three acts by Hans Kyser, Hoftheater, Stuttgart, April 13.

UM EINE SEELE (The Fight for a Soul), by Friedrich Werner v. Oestren, Deutsches Volkstheater, Vienna, December 2, 1911.

URSULAS FRÖHLICHE FAHRT (Ursula's Trip), a comedy in three acts by Kurt Kähler, Schauspielhaus, Bremen, September 26.

VEIT STOSS, a play in five acts by Tim Klein, Residenztheater, Munich, April 25.

VILLA LOHENGRIN, a comedy in three acts by Jacques Burg and Ernst Huldshinsky, Kurtheater, Bad Liebenstein. (Agents, Eduard Bloch), August 15.

WARA, a tragedy by Emil Kaiser, Deutsches Theater, Cologne, January 31.

WIESELCHEN (The Little Minx), a comedy in three acts, by Leo Lenz, Hoftheater, Coburg, October 15.



INDEX TO LEGAL CASES.

Plaintiff.	Defendant.	Date.	Nature of Case.
Ashwell.....	Barker.....	February 21.....	Injunction to restrain public performance of unlicensed play
Automatic Time Table Co.....	Bolton Theatre Entertainments Co.....	March 21.....	Music hall or picture house?
Baraldi.....	Prose.....	April 23.....	Singing master's fees
Barwick.....	Northampton Theatre Syndicate	October 21.....	Theatre not ready to open
Baugh.....	Bolton Hippodrome	June 26.....	Breach of contract
Beadon.....	Capital Syndicate and others	May 13.....	Alleged conspiracy and breach of contract
Beresford.....	Warner.....	January 17.....	Liability of agent for negligence
Birmingham Royal..	King Insurance Co.	July 20.....	Insuring against non-appearance of an artist
Blundell.....	Charing Cross Cinema, Ltd.	November 19.....	Workmen's Compensation Act
Boganny.....	Clifton.....	January 18.....	Libel
Booker.....	Amalgamated Kinematograph Theatres, Ltd.	April 20.....	Malicious prosecution
Broemel.....	Meyer.....	December 13.....	Similar titles. A question of copyright
Brooke.....	Barrington.....	April 23.....	Claim for commission
Bycroft.....	Asche.....	February 6.....	Workmen's Compensation Act
Cadle.....	Harmony Four.....	June 6.....	Claim for commission
Carpentier.....	Barber.....	February 7.....	Claim for salary
Caryll and M'Lellan..	Davis.....	July 26.....	Injunction
Chappell.....	White and another..	January 18.....	Concert party contract
Collier.....	Poole's, Ltd.....	July 16.....	Claim in respect of damages to adjoining premises caused by fire. Question of party wall
Cowen.....	The Lord Chamberlain	March 12.....	Detention of MS. of unlicensed play
Craig.....	Tree.....	May 7.....	Detention of stage models
Dallimore.....	Daily Express.....	April 29.....	Alleged libel
Dallimore.....	Williams and another	April 23 and November 11.....	Libel and liability of Trades Unions
Dann.....	Kubelik.....	July 8.....	Press agent's claim in respect of "booming"
Dare.....	Bognor Urban Council	June 16.....	Unfit chairs
Davenport.....	Faraday.....	November 14.....	"Recessing" an artist
Davison.....	Ariston.....	February 19.....	Claim for payment for service
Dawney.....	Mulholland.....	May 23.....	Claim for money due and counter claim
Day.....	The Times.....	February 22 and March 20.....	Alleged libel
Denville.....	Bolan.....	March 5.....	Detention of plays
Edwards.....	Knight.....	October 1.....	Claim for introductory fees
Edwards.....	de Sousa.....	April 26.....	Injunction refused
Esma.....	Meyer.....	July 23.....	Breach of contract
Fairless.....	S. Shields Palace Co.	November 14.....	Personal injury through fall of ceiling
Fortesque and another	Grimes.....	November 28.....	Sale of shares in the Empress, Brixton
Foster.....	Bozanny.....	July 11.....	Claim for commission
Foster.....	Marinelli.....	June 18.....	Claim for commission
Friedman.....	Porter.....	June 14.....	Alleged breach of contract
Fuller.....	Marinelli.....	March 20.....	Alleged negligence
Garrick Renters.....	Lugue Poe.....	November 13.....	Breach of contract
Graham.....	London County Council	January 19.....	Licensing of agents
Grahame.....	Fritz's Agency	November 20.....	Alleged breach of contract
Green.....	Slouth.....	May 16.....	Breach of contract
Harcourt.....	Lumsden.....	February 14.....	Breach of contract
Harlaere.....	Tulloch.....	April 1.....	Copyright
Harris.....	Smith.....	May 21.....	Libel
Hayman.....	L. and N.W. Railway	October 24.....	Lost luggage
Haywood.....	Clifford and Fielding	July 20.....	To recover a royalty
Henderson.....	Scala Kinemacolor, Ltd.	March 14.....	Breach of contract
Hurst.....	London Theatre of Varieties	July 12.....	Claim for salary
International Copyright Bureau	Ros.....	July 17.....	Claim for commission
Jerome.....	Linnard.....	January 12.....	An expired license
Joseph.....	Preston.....	June 18.....	Breach of contract
Karno.....	Bruno.....	December 5.....	Action to restrain
Kino.....	Abrahamson.....	July 12.....	Arbitration clause in contracts
King.....	C-o-o-p-e-r-a-t-i-v-e Varieties, Ltd.	April 30.....	Alleged wrongful dismissal
Kremer.....	Alhambra, Ltd.....	June 6.....	An objectionable sketch

INDEX TO LEGAL CASES—*Continued.*

Plaintiff.	Defendant.	Date.	Nature of Case.
Lauri	Parr	June 27	Claim for salary in lieu of notice
Lee	Braff	November 5	Slander
Leonise	William	June 5	Claim for salary in lieu of notice
Le Ray	Conway and Dutt ..	February 21	A stopped cheque
Letty	Glasgow Pavilion, Ltd.	November 20	Claim for salary
Lloyd	Hawkins	July 23	Alleged breach of contract
Macnaughten	Johnson	February 7	Breach of contract
Marshall and King ..	London Theatre of Varieties, Ltd.	July 25	Breach of contract—Question of com- petency
McEwen	Lingard	July 25	Claim for salary
McKay	Zaneig	May 6	Authority in engaging artists
Menchen	Elite Sales Agency..	December 14	"The Miracle" film
Miller	Melodrama Produc- tions Syndicate ..	June 24	Compensation for injury
Monckton	Gramophone Co., Ltd.	January 24	Copyright
Mordecai	Crown Film Hiring Co.	October 29	Breach of contract
Murray	Hall Caine	February 21	Breach of contract
Neilson	Woolwich Opera House	January 24	Alleged breach of contract
Palace Co., Ltd.	Bourcier	January 13	Injunction
Parker and another..	South of England Hippodrome, Ltd..	May 15 and July 2 ..	Question of transference of artist
Penman	Claymore	July 16	Application for injunction
Pepi	Sofiano	April 16	Breach of contract
Permane and another	Bolan	November 5	Breach of contract
Portsmouth Hippo...	Fields	December 17	Illness and a medical certificate
Pounds	Edwards	October 22	Breach of contract
Raphael	Andrews	April 19	Breach of contract
Reinhardt	Payne	June 6	Royalties
Rignold	Seddon	February 23	Unauthorised performance
Rock	Metropolitan Theatre of Varieties	October 15	Workmen's Compensation Act
Rose	Hyman and another	May 21	Chapel converted to picture hall
Rubens	Pathé Frères	December 19	Gramophone records and royalties
Somers and Warner..	Mottat	July 26	Claim for commission
Stables	Pace	September 21	Alleged negligence in lighting theatre
Stipps	Kandt	June 19	Breach of contract
Thorne	Cash	May 4	Slander
Tivoli, Aberdeen	Bolton and another	January 22	Application of injunction
Venton	McDonald	November 19	Violinists and deputies
Vincent	Morris	November 15	Breach of contract
Waller and another..	London Theatre of Varieties	July 8	Question of "extra musicians" for special "turns"
Wallrock and Co....	Hoffman	November 13	Irving theatre negotiations
Wisbech Public Hall Co.	Taylor	July 1	A dishonoured cheque
Woodward	Berzac	November 13	Injunction re performing seals
Wootton	Clarke	June 19	Claim for salary in lieu of notice
Zamco	Hammerstein	July 19	Breach of contract

PROSECUTIONS.

Name.	Date.	Nature of Case.
Albert Hall	July 19	Question of the authority of the L.C.C. in regard to a music license
Bolan	February 5	Entertainments in unlicensed building
Bush	October 15	Alleged breach of terms of license
Century Film Co.	October 17	Manufacturers' showrooms and the Kine- matograph Act
Cooper	February 18	Bogus agency
Dickman and another..	December 12	Question of non-flam films
Graham	October 27	Unlicensed agency
Hyman and others	October 15	Misleading uniforms
Lawrance	April 20	An old Guernsey law
Lecture League	November 22	Employment agency without a license
New Bioscope Co.	December 16	Question of non-flam films
Owen	April 1	Kinematograph Act
Palace	January 5	Unlicensed plays in unlicensed building
Scott	May 9	Leaded cocoanuts
Tivoli	April 16	Turns and stage plays
Turner	April 2	Kinematograph Act
Vince	August 13	Performing in unlicensed premises

LEGAL CASES OF THE YEAR.

JANUARY.

UNLICENSED PERFORMANCES.—PALACE THEATRE.

The Palace Theatre, Limited, were the defendants in a summons heard by Mr. Mead at Marlborough Street Police Court, being prosecuted by "an informer" for producing what was alleged to be a stage play without the license of the Lord Chamberlain in a building unlicensed for stage plays. The piece in question was *A Man in the Case*, in which the principal artists were Mr. Arthur Boucher and Miss Violet Vanbrugh. There were two summonses against the company, issued on the information of West F. de Wend-Fenton.

Mr. Beyfus pleaded guilty on condition that he was allowed to call evidence in mitigation of penalty, and this the magistrate agreed to.

In outlining the case Mr. Bodkin said there were two summonses. One was under Section 2 of the Act, and was for producing a stage play without the license of the Lord Chamberlain, and the other was under Section 15, and was for not submitting a copy of the play to the Lord Chamberlain before production. Commenting on the penalties under the latter section, counsel said that if those who were interested in the Palace Theatre presumed to put upon the stage not only a new play but a new part in a play, without first having it submitted to and approved by the Lord Chamberlain, they were not only liable to the penalties, but their theatre must there and then close on conviction, because the license became void.

Mr. Mead: There is no license here.

Mr. Bodkin admitted that there was no theatrical license, but the point was important as contrasting the position of the theatre and the music hall under the present state of the law.

The dates with which the summons was concerned were December 18, 19, 20, and 21 of 1911, and the play was *A Man in the Case*. As far back as 1903 the Palace Theatre was summoned for performing a stage play without a license, and a fine of £50 was ordered. That was the first prosecution instituted by the Theatrical Managers' Association.

Mr. Mead asked whether the piece in question conformed to the requirements of the agreement between theatrical and music-hall managers.

Mr. Bodkin replied that it did. It ran for about twenty minutes and had four speaking parts, whereas the limits in the agreement were thirty minutes and six speaking parts.

The magistrate said there was no other course for him, after the plea of guilty, but to convict on both summonses. He had nothing to do with concordats or any arrangements which might have been made between parties interested in the matter. Licenses, he supposed, were necessary to regulate the very valuable properties which theatres and music halls were, and it was not considered desirable—though it might be at some time—that there should be free trade with regard to both places of entertainment. That was a matter with

which he had nothing to do. Nor did the fact that action was taken by a private individual alter his duty.

"I must say," continued the magistrate, "that I regret that a functionary in the position of the Lord Chamberlain has not the power to enforce the law, and has allowed his authority systematically to be flouted by persons who disregard his power to grant licenses and act absolutely as if no such power existed at all. Of course, I have nothing to do with that."

On the first summons the magistrate inflicted a fine of £20 per day—£80 in all—and for the second offence, which, his worship said, only seemed to aggravate the first, the maximum fine of £50 was imposed, costs being included in the fines.

The Palace management lodged an appeal on the ground that the penalties were excessive, which was heard at the London Sessions before Mr. Robert Wallace, K.C., on April 22, when the Bench reduced the penalties to £10 and £5, and the payment of the taxed costs.

JEROME v. LINGARD—AN EXPIRED LICENSE.

In the Chancery Division, before Mr. Justice Neville, Mr. Jerome K. Jerome applied for judgment in default of appearance against Mr. Horace Lingard.

Mr. E. J. Macgillivray, for Mr. Jerome, said his client was the author of *The New Lady Bantock*; or, *Fanny and the Servant Problem*, and was proprietor of the performing rights. He had given Mr. Lingard a license for one year to play the piece in the provinces. The license expired in February, 1911, and it was now complained that Mr. Lingard, in November last and subsequently, played the piece without permission at Eastbourne, Norwich, and other places. He had also refused to deliver up the MSS. and acting parts. An interim injunction had been granted by Mr. Justice Swinfen Eady, and Mr. Jerome now asked that this should be made perpetual. Plaintiff asked for an inquiry as to the number of such performances, the delivery up of the MSS. and acting parts, and costs.

His lordship made the orders asked for.

THE PALACE THEATRE, LTD., v. BOURCHIER.—APPLICATION FOR INJUNCTION.

In the Court of Appeal, before the Master of the Rolls and Lords Justices Moulton and Buckley, the case of the Palace Theatre, Ltd., v. Arthur Boucher and wife was heard upon appeal of the plaintiffs from the refusal of Mr. Justice Bucknill in Chambers to grant an injunction to restrain the defendants, Mr. Arthur Boucher and Miss Violet Vanbrugh, from performing at any provincial music hall during the year 1912 until they had performed or offered to perform, at a weekly salary of £150 each, for the plaintiffs at a

certain provincial music hall, for a period of two weeks.

Mr. Butt's affidavit stated that he was the managing director of the Palace, London, the Glasgow Alhambra, and other places of amusement, and a number of letters passed between himself and Mr. Bouchier regarding the appearance of that gentleman and Miss Violet Vanbrugh at the theatres under the Palace management. The salary was £100 each per week for the London appearances, and £150 each per week for the provincial appearances. The first letter written by Mr. Butt was in January, 1910, when it was stipulated that Mr. Bouchier should appear under the Palace Company for eight weeks, four in London and four in the provinces. In a subsequent letter that agreement was modified to six weeks, four of which should be at the Palace, London, and the other two at other halls under the Palace management.

The defendants opened their engagement at the Palace on December 18, 1911, but soon afterwards the plaintiff company was fined sums amounting to £130 for playing a stage play without a license in an unlicensed building.

In these circumstances it was agreed between the parties that it was impossible to continue the performance in London, and it was then suggested by the plaintiffs that the defendants should appear at the Glasgow Alhambra on January 15, 1912, at a combined salary of £250 per week. Later in the day Mr. Arthur Bouchier telegraphed to Mr. Butt that he could not accept the offer of £250 per week for Glasgow, and that the lowest terms were £450. On January 8, 1912, Mr. Butt wrote to Mr. Bouchier alleging that Mr. Bouchier had undertaken under his contract to appear in the provinces with Miss Vanbrugh for £300 per week, and that until he had done this he was not at liberty to appear elsewhere in the provinces. No reply was received from Mr. Bouchier, but his solicitors wrote pointing out that under the contract the Palace Theatre, Ltd., was only entitled to the refusal of Mr. Bouchier's services for the provinces at a figure equal to that offered by other proprietors of music halls. Defendants subsequently arranged to appear for a week at the Pavilion, Glasgow, for £450, and on January 11, 1912, the plaintiff company commenced proceedings to restrain the defendants from appearing at any provincial music hall during 1912 unless and until they had performed for the plaintiff company at a combined salary of £300 per week at a provincial music hall for a period of two weeks.

Mr. Justice Bucknill in Chambers on January 12 dismissed an application for an interlocutory injunction.

The Master of the Rolls said it would be a serious thing to issue an injunction to restrain the defendants from earning their living.

Mr. Beyfus said he had a good case. If the Court did not grant the injunction the Palace Theatre Company would be practically deprived of all remedies.

Lord Justice Moulton said the jury could assess them. The plaintiffs could produce evidence to show that the defendants would be a good attraction.

Lord Justice Buckley said he failed to see any ground for the application. The agreement as to the performances in London was illegal, and the performances had to be abandoned owing to the summonses against the Palace Theatre, Ltd.

Mr. Beyfus admitted that the part of the agreement relating to the engagement of the defendants to perform in London was illegal, but it was possible to sever from this the portion as to the performances in the provinces, against which no objection could be raised.

Mr. McCardie said that Mr. Bouchier had

throughout acted on the assumption that the agreement between the parties was at an end after the engagement to perform in London had been found to be illegal.

In giving judgment dismissing the appeal the Master of the Rolls said that the written letters were not clear, and the precise terms of the bargain which the parties had entered into must depend upon oral testimony. In the circumstances it would be wrong in his opinion to interfere by interlocutory injunction. Moreover, it was said that the contract was illegal because the particular performance had been stopped in London. That point was a very serious one which would have to be dealt with when the case came on for trial. He thought the appeal failed, and should be dismissed with costs.

The Lords Justices concurred.

BERESFORD V. WARNER.—LIABILITY OF AGENTS FOR NEGLIGENCE.

At the Westminster County Court, before Judge Woodfall, Miss Evelyn Beresford, 17 residing in Esmond Road, Bedford Park, claimed from Richard Warner and Co., Limited, variety agents, of Lyric Chambers, Shaftesbury Avenue, the sum of £45 (less four guineas due to them for commission) in respect of loss sustained through a visit made by her company to a variety theatre at Barry Dock.

Mr. Doughty was counsel for the plaintiff, and Mr. H. N. Field represented the defendants.

Mr. Doughty said the plaintiff was the owner of two sketches called *The Money Spider* and *The Half-Caste*, and she controlled combination companies that performed these in various parts of the country. The action arose out of alleged misrepresentations made on behalf of the defendants with respect to an engagement entered into with the plaintiff to play at Barry Dock. Miss Beresford had been in communication with Messrs. Warner, and early in August, after receiving a communication over the telephone, she went to Messrs. Warner's office to discuss a proposed visit to Barry. She saw Miss Warner, and during the conversation Miss Warner said that the firm would guarantee that if Miss Beresford's combination troupe went to Barry Dock the takings would be from £200 to £250 a week—certainly not less than £200. As a result of this representation, the plaintiff agreed for her company to play at Barry, and a contract was signed by which she was to take 57½ per cent. of the gross takings. The entertainment was given at Barry during the week commencing August 21, but it proved disastrous. On August 28, when the returns became known, plaintiff informed Miss Warner that she had been "entirely taken in," and on August 31 Miss Beresford wrote stating that she found the record week's takings at Barry amounted to £101, whereas the takings during her company's visit amounted to only £74. Her own share was £42, against expenses and a salary list of £85, leaving an adverse balance of £43, which did not include the value of her two sketches. The defendants' reply was that "we only repeated what we were told by the proprietor. We cannot be blamed for strikes, etc."

The plaintiff gave evidence in support of her counsel's statement, and said that when Miss Warner represented to her that the takings at Barry Dock would be at least £200 to £250 a week, she said the engagement would be something "very special." Witness made reference to the coal strike in Wales, but Miss Warner replied that that only made business better, as the people had nothing else to do than go to music halls. Miss Warner appeared to be "in command" at the defendants' offices, and when witness signed the contract she remarked

Miss Warner, "I hope it's all right," and the reply was, "I should not let you in for anything."

In cross-examination, the plaintiff said in addition to the coal strike there had been difficulty in respect of the railway strike when her company went to Barry.

Counsel: In fact it nearly caused trouble in getting there?—Well, I believe some telegraphed to say that they could not get there, but they ultimately turned up.

And then you tried to stop their salaries, did you not?—No.

Your husband did then?—No, I believe there was some trouble, but it was very slight.

Was not all theatrical business very bad through the strikes?—I don't think so.

Mr. Henderson, husband of the plaintiff, gave similar evidence, and said that in conversation Miss Warner, who he understood managed the defendants' business, when asked by his wife how she knew that combination companies were attracting at Barry, said that Mr. Fred Ginnett's company had been a great success there, and Miss Beresford's, being an excellent show, should prove the same.

Cross-examined, he said his wife's company did good business at Barry, considering the house, but, as they alleged, it was quite different to what had been represented, so far as the takings were concerned. With regard to the trouble over the railway strike, the company wired from Manchester on the Saturday night before the Barry engagement commenced to say they could not get through, but the strike ended the next day and they reached Barry in time.

Mr. Cyril Gilbert, variety agent, formerly employed by Messrs. Warner, spoke to Miss Warner conducting the theatrical business for the defendants, and Mr. May, also a variety agent, said he booked Mr. Fred Ginnett's company for Barry, on which occasion the week's takings only amounted to £38 1s.

Mr. Arthur Carlton said he was a director of Tours, Limited, and held the leases of the theatre at Worcester where the plaintiff's company played on August Bank Holiday week and also the theatre at Barry, and he was pleased with the performance of the company when he saw it at the former house.

Cross-examined, he said the highest takings for varieties at the Barry theatre were just under £200 weekly. There had been a coal strike in progress for about nine months when the plaintiff's company appeared there.

Counsel: Did that affect the business?—It ruined the Rhondda Valley for a time. The month of August was very hot, and that would also adversely affect the business. In the corresponding month of the previous year the takings averaged nearly £200 a week. Barry was closely identified with the coal industry, and during the strike the business was disastrous. The railway strike also affected the attendance of visitors from surrounding places.

For the defence Miss Warner was called. She said she exercised no control over the defendants' business, simply receiving a salary of £1 per week to assist. With regard to the visit of the plaintiff's company to Barry, she saw the plaintiff four times, but she only discussed the matter with Mr. Henderson, and she emphatically denied that either to that gentleman or to the plaintiff she represented that the takings at Barry would be from £200 to £250 a week. As a matter of fact, she knew nothing about the theatre at Barry Dock.

Further cross-examined, witness said that she was the daughter of the managing director of the defendant firm, but it was not true that she acted as manager when her father was absent.

His Honour, in giving judgment, found that there had been negligence on the part of the defendants, but not fraudulent misrepresentation. He could not, however, connect the whole of the loss sustained by the plaintiff with the negligence, inasmuch as one of her chief witnesses had stated that the Barry district was practically ruined for the time being by the strikes. Under the circumstances, he should give judgment for the plaintiff on the claim for £38 8s., and for the defendants on the counter-claim they made for £8 8s., leaving a balance judgment for the plaintiff for £30 with two-thirds of the costs.

CHAPPELL v. WHITE AND ANOTHER.— CONCERT PARTY CONTRACT CASE.

In the King's Bench Division, before Mr. Justice Scrutton, Messrs. Chappell and Co., Limited, music publishers, Bond Street, W., sued Messrs. John T. White and A. J. Harding, proprietors of the Gaiety Concert Hall, Ilfracombe, for breach of contract.

The plaintiffs, who were the agents for The Grotesques, agreed to hire the troupe to the defendants for two weeks, August 8 and 15, 1911, at their hall at Ilfracombe, at £70 per week. The plaintiffs alleged that the defendants had refused to carry out the contract.

Mr. Hohler, K.C., and Mr. Arthur Houston (instructed by Mr. H. Percy Becher) were counsel for the plaintiffs, and the defendants were represented by Mr. Craig Henderson.

The action had been set down for hearing before his lordship and a common jury, but it was agreed to dispense with the jury and to deal with the case on a point of law as to whether a letter setting out the terms, and a telegram which followed accepting those terms, formed a complete contract, or whether it was merely an arrangement to be followed by a complete form of contract.

Mr. Hohler (for the plaintiffs) said a Mr. Demanche, on behalf of Messrs. Chappell and Co., arranged the engagement of The Grotesques at the defendants' concert hall at Ilfracombe. Counsel proceeded to read correspondence between the parties, which showed that the plaintiffs had offered to hire The Grotesques for two weeks, two performances a day, at £70 a week. He quoted a telegram from the defendants accepting the offer, and submitted that the letter and telegram formed a complete contract. A month later the defendants sent a form of contract, in which alterations were made, the defendants requiring that the troupe should give an extra performance, and that they should again return to Ilfracombe to give performances a year later. The plaintiffs did not agree to this. Counsel contended that the terms were £70 per week for the troupe's services, and these services were two performances a day. Anything else would be the subject of a different agreement or arrangement. He pointed out that these troupes were booked up some little time in advance, and if they had to wait for a month until a contract form was sent forward the position of such troupes would be intolerable.

His Lordship: Is not your remedy to make the offer subject to the contract being signed within a certain time, say a week?

Counsel submitted that the whole thing was fixed, and that it did turn upon the letter and telegram, to which he had referred. There they had the elements of a binding contract.

Evidence was heard as to the practice in regard to contracts.

Mr. William Boosey, managing director to the plaintiffs, said his firm were under contract with The Grotesques, and Mr. Demanche

was business manager for them to the troupe.

Mr. Hohler: Is there any usual form of contract in regard to engagements?

Witness: We look upon a contract by letter and telegram as binding. There is also a form of contract such as is used by other firms in letting out similar parties.

In answer to his lordship, witness said, with regard to a Southsea contract, a form of which was before his lordship, that contract was a music-hall one, which was quite distinct from a concert-hall one. In music halls they might have two twenty-minute performances in one night and several *matinées*; but performances on piers lasted the whole of the afternoon or evening, and it was a physical impossibility to give three performances in one day. It would be only right and usual, added witness, to have some clause as to the next appearance of a company in the same town or district, but this agreement asked them to return in a year's time at the same terms. The company might not be in existence then.

Mr. Hohler: Is it usual to stipulate the period that should elapse between performances of a company in one place, or is it a matter of arrangement?

Witness: It is a matter of arrangement, but it would never be refused.

Senor Bocchi, employed by Messrs. Ashton and Mitchell, Old Bond Street, also gave evidence as to forms of contract.

Mr. Hohler: Is there any usual form of contract in regard to concert parties?

Witness: What do you mean?

Mr. Hohler: Supposing an engagement is made, and the services of a party are offered at £70 a week and accepted, would there be any usual form of contract entered into?

Witness: Yes; if the party wished to have a contract, there was a form sent for them to sign.

Witness produced a form of contract, which his lordship examined, and pointed out that it contained a clause, with blanks to be filled in, binding companies not to perform in the same district for certain periods after performances.

His lordship said he was against Mr. Hohler so far, but he would hear him further.

Mr. Hohler submitted that if there was an offer of £70 a week, and that was accepted in a telegram, and if nothing more were done, there was a binding contract. When the form of contract was sent forward the defendants endeavoured to impose terms wholly outside the arrangement already come to.

His lordship said the point raised was a very common one, and it was sometimes very difficult to determine whether the letters between parties amounted to a complete contract, so that nothing more remained to be done, or whether they amounted to a preliminary agreement subject to a contract being drawn up and signed by the parties. In many cases in which the point was raised, it ran very fine, and turned on the facts of each case. In this case it appeared from the evidence given by Senor Bocchi that while it was usual to fix the date and figure, that transaction was always followed in ordinary course by the sending forward of a contract by one party and the signing of it by the other. Mr. Boosey had stated that it was very usual and reasonable to have in the final contract a provision that the concert party or artists should not perform in the same town or within so many miles of the town for a certain period before or after the engagement in question. The forms of contract showed that what the exact radius should be and what the period should be were matters of bargain in each case, the parties to agree to what they considered reasonable. In this

case the letters and telegrams showed agreement as to dates and the sum per week, but no contract had been drawn up and signed. For some reason the defendants had not sent the form of contract for some time after the letters had passed between the parties. If that were to be allowed to make any engagement still binding, artists would be put in a very difficult position. As a matter of fact, another company, The Revellers took that view that there was no binding contract. The dates had been fixed; but not having any contract sent forward, they said, "We are off; we have taken something else." He thought that was a quite reasonable view for them to take. The defendants then sent forward a contract for The Grotesques, and Messrs. Chappell and Co. disagreed in three matters—as to the place and time, as to the number of performances, and as to the matter of re-engagement for the next year. No formal contract ever was signed. He held that in the correspondence in this case there was no binding contract between the parties. The delay in sending the contract, in his opinion, made it necessary that they should make it a condition that the contract form should be sent in by a certain time. He held that the plaintiffs failed to make out their case. He regretted that the defendants had failed to send forward the contract earlier, but he could not punish them for that. He gave judgment for the defendants, with costs.

BOGANNY v. CLIFTON.—LIBEL.

Mr. Joseph Boganny was the plaintiff in a libel action which came before Under-
18 Sheriff Burchell and a jury at the London Sheriff's Court for the assessment of damages. The defendants were Joshua Clifton, Messrs. Odhams, Limited, and the Variety Artists' Federation, the two latter, the printers and proprietors respectively of the *Performer*. The alleged libel was contained in a cartoon which was published as an advertisement in the *Performer* on October 20, 1910. It was entitled "Retribution," and was alleged to represent the plaintiff, in a torn and tattered baker's costume, blacking the defendant Clifton's boots. Tears were streaming down his face, and he was saying, "Alas! it has come at last." The foot-rest was marked "Fragile," while behind the bootblack hung a placard announcing "Josh. Clifton, 5 X Rays." Behind the man whose boots were being blacked were a number of other people, from whose lips issued such remarks as "How are the mighty fallen!" "Stop it," "He can't clean our boots," "I used to know him—what a drop!" and "Honesty is always the best policy."

Mr. Taylor appeared for the plaintiff, and Mr. L. Tyfield defended.

Mr. Taylor said that he very much regretted to say that the parties were near relatives, and were not merely members of the same family, but were rivals in their profession.

The plaintiff was the owner of a troupe which was known by the name of the Lunatic Bakers. The defendant Clifton owned similar companies. In October, 1910, it appeared that Clifton was the owner of two companies known as the Five X-Rays and the Six Ceylons. There was a rival company touring the Continent under the name of the Five Sunrays, and for this company Boganny happened to be the agent. Clifton got it into his head that Boganny was running that company against him and infringing his copyright. He brought an action against Boganny, claiming an injunction against him. Mr. Boganny won that action, but his costs had never been paid. Immediately after the lawyer's letter had been

said in that case the thing complained of was pointed out by the defendant, the owner of the Victoria Theatre, to which both belonged. It was the picture of a man intended to represent a plaintiff in the act of blushing another man's face. There was also a little devil with a spring tail round the plaintiff's neck, suggesting either that he was frightened by the evil one or was being danced down to the infernal regions. (Laughter.) The plaintiff had suggested that he was coming from the other side of the street, but there had been no suggestion of an audience from Clifton.

Joseph Bennett said that there was only one far better in the picture, and that was himself. The picture had done him a lot of harm. Up to now he had always had his head full up two years ahead, but this year he had the whole of June and July free.

Mr. Tatham: What are you earning?—£50 and £20 a week.

Cross-examined by Mr. Tatham, witnesses said he had been in the music hall business since he was three years old, and he had never come across a better troupe except the Five Jolly Bakers, which was his own troupe. Out of the £50 or £60 a week he paid five other men sums ranging from £4 to £2 10s a week. He had to pay this whether they were working or not.

In defence counsel said it was a temporary claim, and the damage sustained had been infinitesimal.

The jury assessed the damages against Clifton at £10.

LICENSING OF AGENTS.

At Bow Street Mr. Curtis Bennett had before him an appeal against a decision of 19 of the London County Council, under their General Powers Act of 1910, refusing to grant to Bob Gordon and Charles Henry Courtney (trading as Graham and Co.) a licence to carry on a theatrical employment agency in Kensington Road. The appellants took the form of a summons against the County Council, and were represented by Mr. A. U. Bodkin (instructed by Mr. Godfrey). Mr. C. J. Dwyer (instructed by John H. Mott and Sons) appeared for the council.

At the outset, Mr. Bodkin submitted that the magistrate had no jurisdiction to hear the appeal, by reason of the fact that the Statute not having been complied with. The Act provided that an applicant who was refused a licence should receive notice by certified days if four days' notice of such appeal was sent to the licensing authority. In this case the summons was issued on December 25, and the summons was taken out on December 28. The obtaining of the summons constituted the act of appealing, but notice was not given to the County Council until two days afterwards.

Mr. Dwyer argued that what was intended by the Statute was that the appellant should be given notice of the decision to appeal, but that when an appeal had been made notice should be sent within four days, as was done here.

Mr. Curtis Bennett said he was clearly of opinion that the words "notice of such appeal" bore the ordinary interpretation, which was that notice of intention to appeal should be given. Upon that ground the appeal would be dismissed, and he was prepared to state a case.

TIVOLI, ABERDEEN V. BOLTON AND ANOTHER.

Before Sheriff Laing, at Aberdeen, the Tivoli, Limited, Aberdeen, asked for £22 damages for breach of contract against Bolton and Mackinnon's Scottish Meisters Quartet,

appearing in the pantomime of *Cinderella*, which was to open in Aberdeen. These artists had engaged to appear at the Tivoli, Aberdeen, later in the year under an agreement by which they could not appear in any other place of entertainment within a radius of ten miles of Aberdeen within a period of fifteen months of the date of their engagement at the Tivoli. The case of Bolton was taken first, and Mr. George Mackenzie, solicitor, who appeared for the complainants, stated that respondent was to take the part of Peter, the baron's page, in the pantomime.

Mr. Mackenzie explained the terms of the contract to the Sheriff, pointing out that in breach of the agreement or any of its clauses the artist should pay to the management by way of damages one week's salary. Bolton had contracted to appear at the Tivoli on February 14 at a salary of £16 per week.

It was pointed out in the course of the debate that Bolton had written the manager of the Tivoli Theatre ten days ago asking permission to fulfil the engagement in the pantomime, but got no reply.

The Sheriff remarked that it was open to the suggestion that the matter might have been brought to an issue sooner, because if interim interdict were granted that day it might seriously prejudice the presentation of the pantomime.

Mr. R. P. Stott, solicitor, for the respondents, urged that if interim interdict were granted it would mean that a company of eighty performers would be thrown out of employment for a week, as there was no one available to take the place of the respondents. A company of eighty performers, with a big wages bill, would be left in the hands of the management. Mr. Stott urged that there was a custom that artists under such circumstances had only to ask permission to appear and they would be granted as a matter of courtesy.

After hearing parties Sheriff Laing said, in view of the fact that the pantomime had been advertised for a week or more with respondents' names on the bill, that there had been extensive booking by the public, and that it was impossible to get other artists to take the places of the respondents, and that there was thereby a risk of the entertainment being withdrawn in consequence, he would exercise the option which was open to him of refusing interim interdict, but he would order the respondent Bolton to lodge a sum of £16 and the other respondents £25 in the hands of the clerk of court in view of further proceedings that might be taken by the complainants.

NEILSON V. WOOLWICH OPERA HOUSE.

Before Judge Granger, at Woolwich County Court, Harold V. Neilson, Limited, claimed £30 damages for breach of contract from the management of the Royal Artillery Theatre and Opera House, Woolwich.

Mr. Tatham was counsel for the plaintiffs, and Mr. Cox Sinclair appeared for the defendants.

The case for the plaintiffs was that they entered into an agreement with the defendants for the production of *The House Opposite* for one week from November 27. Under the agreement the defendants were to provide all the usual staff and accessories of the theatre, but they provided no proper lighting at all. One man was combining the duties of stage carpenter and electrician. There was no one to watch the limes. On the first night the theatre was not heated at all. It was a bitterly cold night, and by the end of the third act the actresses, who were in evening dress,

were so cold that they were quite unable to speak their lines properly. People in the stalls sat in cloaks and greatcoats, with their collars turned up. By Thursday two proper lines were forthcoming, but there was no one to work them. On the Monday night when it was important that a good impression should be made, the absence of lines from the first act spoilt the whole story, for at the crux of the play a shadow should have been seen on the window of the house opposite. The plot of the piece was absolutely ruined. On the first night the takings were £7, and on the second night, when they should have increased, they dropped to £4 13s. The whole takings for the week aggregated £51. Under the agreement plaintiffs got £25. They estimated £120 should have been taken, and now claimed £30, half of the additional £60 which should have been taken if the defendants had carried out their part of the contract.

The defendants contended that they had provided an adequate staff and all necessary accessories. On the first night of the visit of the company there was an accident with the heating apparatus, but this was immediately put right, and the lighting effects were perfect. Witnesses declared that on the opening night they saw the shadow on the window of the house opposite quite distinctly, and that the theatre was comfortably warm.

The Judge said he thought that if there was any loss of receipts it was due to the fact that the people of Woolwich did not appreciate this high-class drama, and accordingly gave judgment for the defendants, with costs.

MONCKTON v. GRAMOPHONE CO., LTD.

In the Appeal Court, before the Master of the Rolls and Lords Justices Moulton and Buckley, Mr. Lionel Monckton, plaintiff in an action against the Gramophone Company, Limited, appealed from a judgment of Mr. Justice Joyce.

Mr. Shearman, K.C. (for Mr. Monckton), said that the judgment appealed from was given on December 6, 1910, whereby the judge dismissed an action brought by the plaintiff to restrain the defendants from publishing without his consent and selling what was known as certain gramophone records which reproduced a musical piece of which Mr. Monckton was the composer. The music referred to was a song called "Monstruck." The plaintiff composed the air and also the words. The song was part of *Our Miss Gibbs*. What the defendants had done was to get a lady to sing the song into the gramophone, with the result that the record of it was produced, and they sold the record and made profits.

Lord Justice Moulton: Are you proceeding under any statute?

Mr. Shearman replied in the negative, and said that he based his right to restrain the defendants under common law.

Do you mean to say that if a man extemporises an air and I repeat it, that I am infringing a copyright?—Yes, that is exactly what I say.

Lord Justice Moulton: Do you mean to say you can sue an echo? (Laughter.)

Mr. Shearman: I do not think I could reasonably hope to argue that with success. (Laughter.) I should submit that you could sue anybody if you could catch him within the jurisdiction, but you cannot catch an echo. I could not answer such a question as that.

Proceeding, counsel said that what the defendants had done was to produce note for note an entire musical composition.

Lord Justice Buckley: Your proposition is

that there is a right of property in a sequence of sounds?

Mr. Shearman: I say that there is a common law right to prevent a man from producing for profit an author's sequence of sounds. An author was entitled to the protection of the combination of sounds.

Lord Justice Moulton: You cannot, I think, bring this within the domain of property. Counsel, his lordship added, was trying to create a new form of property which would be most oppressive.

Mr. Shearman: If a man takes somebody else's work and fill his pockets by reproducing the author's trains your lordship may say that the author has no right in law, but I cannot see how it can be oppressive to anybody but the author.

Mr. Danckwerts, K.C. (for the respondents) remarked that Mr. Shearman might just as well claim a copyright in the winds that blow.

Without calling upon counsel for the respondents, their lordships dismissed the appeal, holding that the plaintiff had asserted a claim which was unobtainable.

[For original case see STAGE YEAR BOOK, 1911, p. 313. This action and the appeal were heard when the old copyright laws were in force. The new Act, which came into operation in July, 1912, gives to the composer rights in reproductions by mechanical contrivances.—Ed., THE STAGE YEAR BOOK.]

FEBRUARY.

GATESHEAD (DURHAM) THEATRE. PERFORMANCES IN UNLICENSED BUILDING.

F. W. Bolam, lessee of the Queen's, Gateshead, appeared before the magistrates

5 on a charge of having kept the theatre open without a dramatic license on January 15, and five days following, and also of having kept the King's open without a singing and music license on these specified dates. The defence was that at the time the offence was committed the tenancy of the King's was about to terminate, and the diary and other papers belonging to Mr. Bolam had been mislaid, and the date of the Sessions at which he should have applied for a temporary license had been overlooked. With regard to the Queen's, Mr. Bolam made application to the Gateshead Town Council on November 25 for a dramatic license. As a result the borough surveyor visited the theatre and made recommendations, which had now been duly carried out. Before the house was opened on January 15 the Town Council held a meeting and refused to entertain a recommendation by the Town Improvement Committee that the license be granted, the reason given being that certain alterations had not been completed. Mr. Bolam, however, had made all arrangements for the opening of the theatre, and, under the circumstances, decided to take the risk, despite information from the Chief Constable that the license had not been granted.

In the case of the Queen's Theatre the defendant was fined 20s. and costs, and the charge in respect to the King's was dismissed, defendant paying the costs, which amounted to £1 12s.

BYCROFT v. ASCHE.

Mr. Oscar Asche was the respondent in an application under the Workmen's Compensation Act, before Judge Sir William Seife at the Marylebone County Court, the applicant being a theatrical super and dresser named Herbert Bycroft.

Mr. C. T. Williams, for the applicant, said Bycroft was engaged as a member of *Kismet* company at the Garrick, and on August 29 of last year he was one of a crowd of supers on the stage. His duties included scrambling for money. It was a noisy, turbulent kind of scene, and somehow applicant received a scratch on the back of the calf of the right leg. The injury became septic, and finally got so bad that he had to give up his work, and he went to the Charing Cross Hospital. He went and saw Mr. Oscar Asche about the matter at his private house, and he (counsel) thought there was rather a stormy interview, but the applicant could get no satisfaction, and finally put the matter in his solicitor's hands.

His Honour made an award in applicant's favour for compensation for 20 weeks at 13s. a week.

MACNAGHTEN v. JOHNSON.

The adjourned action against Jack Johnson, the champion heavyweight boxer, for 7 damages for breach of contract, was resumed in the London Sheriff's Court. The plaintiff was Mr. Frank Macnaghten, of the Macnaghten Vaudeville Circuit, and the claim was for the breach of a contract under which Johnson was to perform for a week each at Bradford, Burnley, and Blackburn at a salary of £200 a week.

The defendant failed to appear and was not represented.

Mr. Walter Payne, for the plaintiff, said that at the time the contract should have been fulfilled Johnson had a reputation which was world-wide. He was on the first visit to this country after the great fight in America, which had been boomed all over the world. The result was that Jack Johnson was the biggest attraction one could have got at that time—one of the most important and valuable attractions plaintiff then or ever could have secured. The contract was entered into on October 4, and Johnson was due to open at Bradford on December 4. Mr. Macnaghten had taken the precaution of advertising the visit extensively, with the result that everyone in Bradford was on the tiptoe of expectation for the arrival of this fighting man. Without any warning to Mr. Macnaghten, Johnson failed to appear. This was perhaps characteristic of the man. He did not even send the plaintiff a telegram, but went off to Paris on business or pleasure of his own, and left Macnaghten entirely "in the lurch." There might, counsel contended, have been a serious riot as the result of the disappointment of the public. The people there were not so easy-going as in London, and it might have led to serious disturbance, but fortunately nothing happened.

Mr. Macnaghten (recalled) said Johnson fulfilled his contract so far as Huddersfield was concerned, but plaintiff estimated his loss of profit as follows:—Bradford, £700; Blackburn, £800; Barnsley, £850. These were based on the profit made by other big attractions at the same halls.

Archibald Fredk. Parnell, booking manager of the Variety Theatres Controlling Company, said that he booked Johnson to appear at a number of their halls.

Mr. Payne: He started by breaking contracts with you, didn't he?—His first contracts he broke because he was going to train for the much-discussed Wells fight. Witness added that they afterwards compromised with him, and he signed fresh contracts to appear at eight halls at a later date. The average profits at these towns was £405.

The jury awarded plaintiff £15,000.

CARPENTIER v. BARBER.—FAILURE TO PLEASE NOT INCOMPETENCE.

At the Tunstall County Court, before his Honour Judge Kugg, K.C., Gus

7 Carpentier, of 63, Jervis Street, Hanley, brought an action against George H. Barber, of Tunstall, to recover £7 for services rendered under an agreement. Mr. F. L. Dickson was for the plaintiff, and Mr. G. L. Pedley for the defendant.

It was stated that plaintiff was engaged by defendant to appear at the latter's picture halls at Fenton and Tunstall, a week at each place. Plaintiff was a musical monologist, and was to have given two sketches, *Devil May Care* and *How We Saved the Barge*. The first performance at Fenton was not a success, and defendant's manager told plaintiff he could not appear again. The Fenton audience was a "hard" one, and did not like the musical monologues at all. On the following evening plaintiff was allowed to appear at Tunstall, but the turn was not a success there either. Plaintiff admitted this, but said it was due to the band and the fact that there had been no rehearsal. When plaintiff went to the hall for a rehearsal at the time arranged he could not get in. One of the witnesses for the defence said plaintiff might make a good drawing-room entertainer, but he did not "take" with the Fenton and Tunstall audiences. There was a clause in the printed agreement to the effect that if an artist proved incompetent he could be paid up on the first night, but plaintiff said it had been struck out in this case.

His Honour pointed out that the fact of plaintiff's having failed to please the audiences at Fenton and Tunstall did not prove that he was incompetent. Some of the greatest artists had failed to please their audiences, either because the audience was too critical or because the artist was above their heads. It was the duty of a manager to take the character of the audience into account when engaging artists, and if he made a mistake he could not get out of it by saying that because the artist did not please a certain audience he was incompetent. This would be an unfair slight on the artist. In this case, so far as he could see, there was no personal incompetence. On the other hand, the plaintiff ought not to have held himself at defendant's disposal during the remainder of the fortnight. In such circumstances a man must endeavour to minimise the damages.

Judgment was given for £5 damages.

HARCOURT v. LUMSDEN.—BREACH OF CONTRACT.

A claim for breach of contract was brought by Harry Harcourt in the Newcastle 14 County Court against W. Lumsden, of North View, Heaton, Newcastle, proprietor of a picture hall at Berwick.

The claim was for damages amounting to £50. The particulars set out that on March 13, 1911, defendant, by a written contract, engaged the plaintiff to produce a pantomime and act as general manager and comedian at a weekly salary of £5 for eight weeks certain, a percentage of the profits, and £2 10s. for four weeks before the pantomime was to be produced on December 21 for preliminaries.

Mr. T. H. Smirk, who appeared for Harcourt, said that plaintiff returned to Berwick on April 24, and Mr. Lumsden then said he had decided to abandon the proposed pantomime. Plaintiff, however, had held himself ready to produce the pantomime, and he was claiming damages for the breach of contract. Certain negotiations were entered into in April, when the idea of the pantomime was abandoned, in which defendant was to instal plaintiff as manager of a picture hall. Suggestions were made, and plaintiff was agreeable to accept the post of

manager of one of the halls that defendant was proposing to open, providing that the engagement was for six months at a salary of £2 10s. a week and 50 per cent. of the profits of three nights during that time. This arrangement was never carried out, however, and fresh terms, unacceptable to plaintiff, were suggested. As a result Harcourt had kept himself open to abide by the original contract.

The plaintiff said that during the term covered by the contract he had earned £19 13s., and he was prepared to deduct this from the £50. He admitted that in October he agreed to accept £15 in settlement—purely out of friendship.

Mr. Strother Stewart, who defended, suggested that it was the custom of the profession that if eight weeks' notice were given a contract could be varied. Sir George Askwith had given an arbitration award to the same effect in 1907.

The plaintiff denied the existence of any such custom, and pointed out that the award mentioned referred to music halls, besides which it did not apply in this case, as a pantomime contract came within the purview of the legitimate stage.

His Honour ruled that the award had no bearing on this case.

Mr. Mark Sheridan and Mr. Arthur Rigby gave evidence for the plaintiff.

The defendant denied that he produced the pantomime after all. His name was used, but he had no financial interest in the show.

After hearing further evidence from defendant, his Honour gave judgment for £30, with costs for plaintiff.

BOGUS AGENCY.—ALLAN COOPER SENTENCED.

Allan Cooper or Charles S. Harris was charged before the Stipendiary Magistrate, Mr. Stuart Deacon, at the Dale Street Police Court, Liverpool, with obtaining eight sums of money, varying from 10s. 6d. to £1 4s., by means of false pretences. He pleaded guilty.

Mr. H. S. Duder, who prosecuted, said the prisoner carried on a business in Bold Street under the name of Allan Cooper's Agency. He inserted advertisements in the newspapers stating that he was in a position to obtain situations for young ladies. When they called at the address given in Bold Street he obtained money from them and pretended to secure posts as actresses or stewardesses for the applicants. In one instance he promised a lady a position with Mr. George Edwards's company at a salary of 40 lbs. a week. Later he handed her what purported to be a contract. He had no authority from Mr. Edwards or his company to do anything of the sort. The other cases were all of a similar character, except that in several he pretended to give contracts from shipping companies. It having been suggested by the prisoner's relatives that he was not accountable for his actions, he had been examined by a doctor, who certified that the only disease from which he was suffering was incurable laziness.

The prisoner, who pleaded for leniency, was sentenced to six months' imprisonment in the second division, the Magistrate remarking that such a very mean sort of fraud deserved punishment.

DAVISON v. ARISTON.—ACCOMPANIST'S CLAIM.

At the Marylebone County Court, before his Honour Sir W. Lucius Selfe, Ernest 19 Davison, professional pianist, 123, Corn-wall Road, W., sued Mrs. Mln. of 100, Abbey Road, N.W., known on the concert stage

as Miss Floyd Ariston, for £10 for professional services.

Mr. Lambert Hall, solicitor, informed his Honour that in answer to instructions from Messrs. Keith, Prowse, and Co. the plaintiff called on the defendant on October 13 last year, and she then asked him to try over several of her songs. After the test she expressed herself satisfied, and dictated an engagement for October 16 to rehearse the pieces. This was kept, and from time to time similar meetings took place at defendant's request. For these services he had never been paid. This went on till December 12, when the plaintiff sent in an account. On the 16th of that month he received a telephone message that he need not attend on that day, and that his services were no further required.

Plaintiff said on one occasion the practice lasted an hour, and afterwards it lasted as much as three hours. He attended an "At home" which she gave, and played the accompaniments for her and for several other singers. Plaintiff specified the occasions on which he had accompanied the defendant's songs at the American Club, the St. James's, Queen's Hall, Alhambra, etc., for which he received no fees.

Defendant's account of the matter was that she asked the plaintiff to accompany her with the view to his "memorising" her songs and the accompaniments. The concerts mentioned in the plaintiff's account were charity concerts, for singing at which she had not received one penny, and she understood that plaintiff was to be paid only when she received a salaried engagement. There was an audition with Mr. Butt, following which plaintiff was to receive £5 a week, but she was not engaged, although the plaintiff had discussed the matter with her. Her practice with her previous accompanist was that he was paid only when she received a salary.

His Honour said the relations between the parties were extremely vague as to the terms on which these charity concerts stood. So far as they were concerned there was some doubt, and he could not allow for them. There would be judgment for the plaintiff on the other items for five guineas and costs.

MURRAY v. HALL CAINE.—BREACH OF CONTRACT.

In the Westminster County Court, before Judge Woodfall and a jury, Miss Marjorie Murray, actress, sought to recover damages from Mr. Derwent Hall Caine for alleged breach of contract.

Mr. E. Bowen-Rowlands was counsel for the plaintiff, and Mr. Artemus Jones for the defendant.

Mr. Bowen-Rowlands said the claim was for £100 in respect of breach of an agreement made with the defendant to play the leading parts in *The Christian* and *The Manzan*. The defendant offered the plaintiff an engagement from July, 1911, to the following Whitsuntide, with certain privileges in the way of dresses being found, etc., at £6 a week for the tour. Before the engagement commenced the defendant's manager submitted a contract to the plaintiff, in which the stipulation was made that the engagement should be subject to a fortnight's notice. She, however, refused to sign it. She went on tour with the two plays, going first to Blackpool, where the actress was most favourably received. On the company reaching the Isle of Man, however, the plaintiff was not called at rehearsal, and the following week at Dublin she found another lady rehearsing her part. Subsequently, owing to the period when she

was thrown out of her engagement, the plaintiff was only able to obtain an engagement in pantomime at £2 10s. a week.

The plaintiff gave evidence in support of counsel's statement, and said she quite understood that the agreement was for her to play the principal parts in *The Christian* and *The Manxman* for forty-five weeks. She played Glory Cayle in the former piece at Bluepool, and rehearsed her part in *The Manxman*. She then went to the Isle of Man where she played for a week, but was not called for rehearsal, and at Dublin she was surprised to hear that her engagement ended with a fortnight's notice. Mr. Hall Caine had told her that she would make a good Glory, and she considered that that view was borne out by the appreciation of her performance shown by the public.

In cross-examination the plaintiff said she had no opportunity of speaking to Mr. Hall Caine with regard to the form of contract shown to her by his manager.

Mr. Artemus Jones, for the defence, submitted that there had been no special contract entered into with the plaintiff whose agreement, like all the other members of the company, was terminable by a fortnight's notice.

Mr. Hall Caine, the defendant, who gave his address as Whitehall Court, said he did not agree with the account given by the plaintiff as to his first interview with her. The plaintiff asked £5 a week salary, and when he said that was too much she agreed to accept £6. She stipulated that she was to have a "star" line on the bill, but there was nothing said about the engagement going on until Whitsuntide of this year. With regard to notice, witness said he was sending out contracts in writing, and these provided for a fortnight's notice. The agreement for a fortnight's notice applied to the leading lady as well as to the other members of the company. It was the ordinary thing in making engagements. Nothing was said to him by the plaintiff as to her not accepting a fortnight's notice, and that she expected to go on until Whitsuntide. When he first heard of this was on his return to London late in August.

Mr. W. Francis Grant, an actor, said he was a member of the company which the defendant formed in July last, and he received a contract similar to the one produced, and which stipulated a fortnight's notice.

Mr. Artemus Jones, addressing the jury for the defence, contended that it was ridiculous to imagine that an agreement was entered into with the plaintiff for her to play under any circumstances leading parts in the plays named in a tour extending from July in one year to Whitsuntide of the following year.

Mr. Bowen Rowlands pointed out that the plaintiff had declined an engagement at £5 a week for thirteen weeks in order to take the engagement with Mr. Hall Caine at £6 a week, the sole inducement being the length of time over which it was represented to her that the defendant's tour would extend. The plaintiff had been a loser to the extent of about £240 but the claim had been placed at £100 so as to bring it within the jurisdiction of the county court.

His Honour, in summing up, said it was for the jury to say whether they considered that the plaintiff was bound by an ordinary theatrical contract with a notice terminable at fourteen days or whether there had been a specific agreement made between her and Mr. Hall Caine for an extended tour.

The jury gave a verdict for the plaintiff, and assessed the damages at £200, and judgment for that amount was entered with costs.

LE ROY v. CONWAY AND DUTT.

At Clerke,well County Court an action was brought by the Servals Le Roy Co., 21 manufacturers, Hatton Garden, E.C., against Albert Conway and Amar Nath Dutt, music-hall artist, Stanley Road, Chiswick, for £55 10s., as money due on a stopped cheque.

Mr. Tyfield (instructed by Messrs. Judge and Priestley) was counsel for plaintiff; Mr. Merlin (instructed by Messrs. Clarke, Lewthwaite and Co.) appeared for the defendants.

A counter-claim for £50 was filed.

In opening, Mr. Tyfield said the plaintiffs were makers of theatrical apparatus and illusionist outfits. The second defendant, Amar Nath Dutt, was a music-hall artist, professionally known as Linga Singh. Giving credit for two sums paid, plaintiffs were claiming for £29 19s. 6d. as the balance due for goods sold to the defendant between the dates of October, 1911, and November 24 of that year. In October the defendants came to plaintiffs' warehouse, and certain orders were given for mechanical apparatus to be used by Linga Singh as an illusionist on the music-hall stage. On October 5 a £50 cheque bearing the signatures of both defendants was given to plaintiffs, and on October 17 another cheque for £17 was given. The goods ordered were to the value of £100 odd.

On November 22 or 23 defendants called at plaintiffs' warehouse and gave orders for additional apparatus amounting to £37 odd. Defendants were then, with the additional goods, indebted to plaintiffs in the sum of £53 odd. The additional goods being ready for delivery, plaintiffs desired to get a cheque in payment. On November 23 defendants called and examined the apparatus and were perfectly satisfied; an invoice was given them of all goods supplied, and showing the credits for sums already paid by the defendants. It was suggested by defendants that the goods were necessary for rehearsal, and that they should be sent on November 24 to the Islington Palace. On that day defendants called and gave plaintiffs a cheque for £53 10s., and defendants were assured that the goods would be delivered to the Islington Palace. The goods were sent off in the afternoon, and plaintiffs' manager, who promised that he would attend at the rehearsal, followed them. He first went to the Islington branch of the London County and Westminster Bank and presented the cheque. He found that payment had been stopped.

Evidence in support of the plaintiffs' claim was given by Herr Zelha, their manager. Witness said he tested all the goods thoroughly before they left plaintiffs' establishment, and they were in good working order. At no time had the defendant Linga Singh supplied any diagrams to make the apparatus.

Linga Singh was called by Mr. Merlin. Replying to his Honour, defendant said he was a Buddhist. He was allowed to make an affirmation. With regard to a Buddha table, said defendant, he was told by plaintiffs' manager that he had made a similar one for Mr. Horace Goldin. Defendant's table was to be made on the same principle. It proved, however, not to be strong enough, and he had made complaints to the plaintiff firm. He had used the table with difficulty all the way through. He had been charged £8 for the table, added defendant, and he was claiming £2 reduction in respect of it. With regard to the target, tub, and stand, it was of no use to him. It was top-heavy. Continuing, defendant said he ordered two rabbit boxes and stand. They proved to be unworkable. He took the things back, stating that there must be a stronger stand. Without the latter the boxes were useless. He had not

been able to use them since. Defendant said he gave a design of everything he ordered. With regard to the canopy and mirror apparatus, plaintiffs had only partly carried it out according to his design. Electrical fittings were not delivered with it, and he had purchased fittings at a cost of £2. Regarding the snake box, the snakes came out. To prevent that the lid should be at the top instead of at the side. He had been bitten by the snakes.

His Honour and the jury then afterwards proceeded to Collins's Music Hall to inspect the apparatus.

The hearing was resumed on February 25.

Judge Howland Roberts, in an exhaustive summing up, dealt item by item with the matters in dispute between the parties, and reviewed the evidence given.

The jury gave a verdict in favour of plaintiffs on the claim for £23 6s. 3d. On the counter-claim the jury awarded £20 damages for "non-publication of advertisements during two weeks." In respect of two other items in the counter-claim they awarded defendant £4 8s. 6d.

Mr Tyfield afterwards submitted that the award of £20 damages on the counter-claim could not stand, on the ground that the defendant had not shown that he had suffered any loss of contract in consequence of the advertisements not appearing for two weeks.

His Honour upholding the view that there was no evidence of defendant having suffered pecuniary loss through the non-appearance of the advertisements, set aside the £20 damages and awarded nominal damages of 40s. instead. The verdict on the counter-claim would, therefore, be for £6 8s. 6d.

ASHWELL v. BARKER.—"THE SECRET WOMAN."

An application was made to Mr. Justice Channell, sitting in Chambers on behalf of Miss Lena Ashwell for an injunction to restrain the performance at the Kingsway of *The Secret Woman* on the ground that the performance of the play, including the parts disallowed by the Lord Chamberlain, might endanger the license held by her in respect of that theatre.

The learned Judge expressed the opinion that a public performance of the play, including the parts disallowed by the Lord Chamberlain, would endanger the license, but that a performance in private would not, and on counsel for Mrs. Granville Barker undertaking not to admit the public to the proposed performance and to admit only those individually and directly invited thereto, his Lordship did not grant the injunction.

DAY v. THE TIMES.—RIGHT TO CRITICISE.

In the Court of Appeal, before Lords Justices Vaughan Williams, Farwell, and Kennedy, Mr. Jellicoe said he appeared with Mr. H. Lewis on behalf of the plaintiff, Mrs. Harriet Day, professionally known as O Hana San, who desired leave to appeal from a decision of Mr. Justice Channell at Chambers. The application was *ex parte*. The action was for alleged libel, the defendants being the *Times* Publishing Company and another. The Master, in the exercise of his discretion, had given the plaintiff leave to administer certain interrogatories to the defendants. Against that order the defendants appealed to Mr. Justice Channell at Chambers. He read the statement of claim, and then expressed the opinion that the words the plaintiff complained of as amounting to libel were

only fair criticism and no libel, and that if the case came into his list for trial he would take care that it did not go to the jury. "He declined to look at the interrogatories," continued counsel, "and practically bundled us out. We applied to him for leave to appeal from his order striking out the interrogatories. His lordship said he was shocked at such an application being made, and went on to say that these applications to serve interrogatories were becoming too frequent among a certain class of practitioners, and should not be encouraged, as they were merely done for the sake of piling up costs. I do not deny for a moment the truth of his lordship's remarks; but I do say that we ought not to have the sins of other people visited upon us."

Lord Justice Vaughan Williams said these applications to review the discretion exercised by a learned judge at Chambers had, in his opinion also, been too frequent of late. When such applications were made, counsel should be very careful to be in a position to state to this Court exactly what took place before the judge at Chambers. He should be correct in his details, so that that Court might know what was said in favour of both sides, and not have to act on a one-sided statement like the eloquent story the learned counsel had given them that morning. Mr. Justice Channell was a most experienced judge, yet the Court was asked, on a general glowing statement of what had happened, to say that he was wrong when, having read the statement of claim, "he bundled us out of the room."

Mr. Jellicoe replied that he quite accepted all that his lordship had said, and he desired to withdraw any observation he had unwittingly made which the Court took exception to. He did not mean by the expression "bundled out of the room" that counsel had received any discourtesy from the learned judge. He meant merely that the case was bundled out—disposed of off-hand without really the questions at issue being considered in any way.

His Lordship, reading from the statement of claim, said the plaintiff, Mrs. Harriet Day, was a theatrical play-writer, professional artist, and caterer of public entertainments. She was the authoress of a sketch, and proprietress of a company giving the public representations of particular phases of life in Japan, under the name of O Hana San and her company in *A Vision of Japan*. In July, 1911, the sketch was given at the London Hippodrome, and plaintiff alleged that she had suffered damage from the defendants falsely and maliciously writing and publishing of her and her company the words complained of:—

O Hana San and her company in *A Vision of Japan* show us not Japan, but a bad American imitation.

Lord Justice Vaughan Williams: If in the opinion of the learned judge those words are not defamatory, do you say he had no jurisdiction in his discretion to strike out the interrogatories?

Mr. Jellicoe: Certainly not, but what he did say was he thought they were fair criticism, and therefore not defamatory. But the question of fair comment is a question for the jury.

Lord Justice Vaughan Williams thought there ought to be no leave to appeal in this case. The alleged libel was set out in the statement of claim, and the learned judge at Chambers, in his discretion, held that the alleged libel, on the face of it, was nothing but fair criticism on a performance which had been presented to the public for the very purpose of criticism. People who choose to invite criticism had no primary cause of action if the criticism was unfavourable, and provided that it contained nothing wrong, nothing violent, nothing inconsistent with the

honest performance of the writer's duty as a newspaper critic, he ought not to be deprived of his right to criticise the performance. In his opinion the learned judge at this stage of the case was perfectly right in refusing to allow these interrogatories.

The other Lords Justices concurred, and the application for leave to appeal was refused.

[For report of trial of action see March 20.]

RIGNOLD v. SEDDON.—"WHAT HAPPENED TO JONES."

In the King's Bench Division, before Mr. Justice Phillimore, Mr. Lionel Walter Rignold sued Mr. W. Payne Seddon, of Spa, Whitby, and Mr. Ernest Pope, the lessees, of the Royal, Lincoln, and the King's, Gainsborough, for giving unauthorised performances of *What Happened to Jones*.

Mr. Colam, on behalf of the plaintiff, stated that his client sued for six penalties of 40s. each in respect of performances of the play given without his permission. In March, 1911, defendants entered into an agreement with Miss L. Dare and her company to play it at Lincoln and Gainsborough for three days each, commencing March 18. When plaintiff heard of this, he sent a telegram to the manager at Gainsborough, saying the play was his, and that he would hold defendant responsible if performed. This telegram and a letter which followed did not come into defendant's hands till after the performance, and he wrote saying the players had gone on to York. Proceeding, counsel said that it was one of his client's grievances that these unauthorised companies did his play harm.

Plaintiff stated in evidence that defendants knew even before the date of his telegram that the play belonged to him.

Mr. McCurdie submitted that there was no evidence to show that his clients performed a play which was subject to plaintiff's certificate of registration. There was no proof that defendants were responsible, and no proof that the play performed was an infringement.

His Lordship entered judgment for plaintiff for £12.

MARCH.

DENVILLE v. BOLAM.—DETENTION OF PLAYS.

At the Gateshead County Court Mr. Alfred Denville sued Mr. F. W. Bolam, manager of the Queen's, Gateshead, for the return of several manuscripts of plays received from plaintiff from defendant's manager, Mr. Douthwaite, on behalf of the defendant, with a view to the plays being produced at the defendant's theatre, or their value, and for damages for their detention. The claims set forth were for the following plays:—MS. of play entitled *The Lancashire Witches*, or its value, £38; MS. of play entitled *Andrew Mills*, or its value, £10; MSS. of plays entitled *Midnight Paris*, *Queen Without a Crown*, *In Old Madrid*, *Silver Horseshoe*, *Shall We Forgive Her?* and *Prince of the People*, or their value, £8. Damages claimed for detention amounted to £5.

Mr. Bolam's reply to the claim was that the matter was entirely out of his knowledge, and that the party to whom the plaintiff alleged he handed the documents in question was a former servant of his. The defendant also stated that there had been several applicants for the manuscripts, and although he possessed all the plays—with one exception—he had decided not to hand them over to the plaintiff until he was sure as to whom they really belonged.

Judge Greenwell pointed out to Mr. Bolam

that it did not matter to him whose property they were. He had received the manuscripts from Denville, and he was responsible to Denville for their return.

Judgment for plaintiff was entered, with damages at £5, and also costs.

COWEN v. LORD CHAMBERLAIN.—THE DETENTION OF MS. OF UNLICENSED PLAYS.

In the Westminster County Court the action of Cowen v. Lord Chamberlain came **12** before Judge Woodfall.

Mr. Laurence Cowen, playwright, sued Lord Sandhurst for the return of the manuscripts of two of his plays.

In his particulars of claim the plaintiff set forth that the defendant "detained his goods and chattels; that is to say, the manuscript of a play called *The Pity of It* and the manuscript of a play called *Tricked*, deposited by the plaintiff with the defendant on November 17, 1911, and the defendant having refused to license the two plays in question, the plaintiff claims the return of the two manuscripts."

Mr. E. H. Cannot (instructed by Messrs. Cunningham and Co.) was counsel for the plaintiff, and Mr. S. A. T. Rowlett (instructed by the Solicitor for the Treasury) represented the defendant.

Mr. Cannot said *The Pity of It* was a play in tabloid form, taken from another play called *The World, the Flesh, and the Devil*, which had been taken on tour. There was nothing changed either in the incidents or dialogue. It was simply a compressed play, and it was sent in for the purpose of being licensed for performance on September 8 at some special performances at the Court Theatre. Under the statute, said counsel, whether the Lord Chamberlain licensed or refused to license a play, the Act was silent as to the Lord Chamberlain's right to retain manuscripts of plays sent to him for examination. Counsel detailed the circumstances of Mr. Cowen's application at Bow Street in December for a summons against the Lord Chamberlain, and the receipt by him of a letter in which the Lord Chamberlain stated that copies of the plays would be made and the originals returned to the plaintiff. Later, however, another letter was received by the plaintiff from the Lord Chamberlain to the effect that, in view of the application made to the magistrate, the plaintiff must consider the previous letter as cancelled, and that the Lord Chamberlain would await any action that might be taken by the magistrate in the matter. Other correspondence followed, and on the then Lord Chamberlain resigning his office, and being succeeded by Lord Sandhurst, the plaintiff decided upon instituting the present proceedings. There was a very important reason for the plaintiff desiring the return of these manuscripts, and his only remedy was in the Law Courts, Lord Sandhurst contending that he was entitled to retain them. The Lord Chamberlain said there was nothing in the Act of Parliament that made it obligatory on him to return the plays; but, on the other hand, said counsel, there was nothing in the Act which entitled the Lord Chamberlain to retain manuscripts that were sent in to be examined. A light was shed upon this by the proceedings before the Joint Select Committee of both Houses of Parliament, which appeared in the form of a Blue Book.

His Honour said he could not permit that to be put in evidence.

Mr. Cannot said he looked upon the House of Commons and the House of Lords as the two great legislative bodies in the kingdom,

and the Joint Committee came to the conclusion that there was something lacking in the statute as it affected this particular issue. He contended that if the Act intended the Lord Chamberlain to have the right to retain stage manuscripts then the statute would clearly state so.

Mr. Rowlatt said that this was a pure question of construction of the statute. When documents were sent to public authorities, or to persons, he supposed it must always be a question whether the document was sent with an obligation to return, or it might be sent with an obligation to keep it and preserve it, or it might be sent without anything being said upon that matter, thereby leaving the recipient to do as he liked with it. In this case the third seemed to him to be the right one, although he thought it was perfectly obvious that the Lord Chamberlain would keep the document and file it. The statute simply said that a copy should be sent to the Lord Chamberlain for him to read, and there left the document to its fate. In this case the plaintiff sent the original as the copy. The section said that a copy had to be sent signed by a master or manager of the theatre. Mr. CANNOT admitted that if the Lord Chamberlain granted a license it was obviously a reasonable interpretation of the section that the Lord Chamberlain should keep the play by him to see that the play that was acted corresponded with the play which he licensed.

The Judge: I think that is obvious. If the play had been licensed I should not think the case could be even argued, but in this case you have three special considerations: first, that it was sent by the author, not by the manager; second, that he sent the original and not a copy; and, third, that it was not licensed.

Mr. Rowlatt, on the last point, remarked that it would not have been lawful to play it without a license. The Lord Chamberlain could not have refused the document on the ground that it was the original instead of a copy. Whoever did so, it was sent in to comply with the Act for the Lord Chamberlain's inspection. If defendant liked to throw it away, file it, or burn it, he might do so. If he refused to license a play the Lord Chamberlain recorded his decision in the public office.

Mr. CANNOT contended that there was no right to license or refuse a license, as the Act was not complied with by the manager not signing. The Lord Chamberlain ought to have returned it for the manager's signature. It was not reasonable and not necessary to keep unlicensed plays.

His Honour, in giving judgment, said in this case the plaintiff had to prove two things—first, his right to the possession of those documents; and, secondly, that the defendant was wrongfully detaining them from him. If it had been a case in which the plays had been licensed, he should have thought that the right of the Lord Chamberlain to keep a copy sent to him under section 12 was not arguable. It seemed to him that the Lord Chamberlain must have some record in case he might have to take proceedings in respect of a matter under some of the primitive sections of the Act; that being so, what was the distinction in this case? First, it was admitted that the Lord Chamberlain had not licensed the plays sent in, and further, that the copies sent in were not signed by the manager of the theatre. Did that give the plaintiff any rights? He thought not. It was his own act in sending the copy to the Lord Chamberlain, and he sent it in as required by the provision in the Act. He did not think that the mere fact that the plaintiff chose to send in a copy not signed by the manager of the theatre gave him any rights at all. Looking at the whole

intention of the Act and the powers given to the Lord Chamberlain, he concluded that it was reasonable and almost necessary that he should have some record in the office of the matter with which they had to deal. He thought it sufficient to say that there was no obligation put upon the Lord Chamberlain to return the scripts. That being so, he thought the plaintiff had failed to show that he was entitled to the possession of the documents, and there must be judgment for the defendant, with costs on Scale B.

HENDERSON V. SCALA KINEMACOLOR, LIMITED.

At the Westminster County Court before Judge Woodfall, Evelyn Henderson, an actress professionally known as Evelyn Beresford, of Esmond Road, Bedford Park, claimed £15 from the Scala Kinemacolor, Limited, as damages for alleged breach of contract. Mr. Doughty and Mr. Ganzoni (instructed by Messrs. Judge and Priestley) were counsel for the plaintiff, and Lord Tiverton (instructed by Messrs. Roberts, Seyd and Co.) represented the defendants.

Mr. Doughty said in November last a contract was entered into with the defendants for her and one of her companies to appear in a sketch at the Scala. The plaintiff was engaged for a fortnight at £15 a week. The first week the plaintiff and her company appeared in the afternoon and at a little after eight o'clock in the evening, but in consequence of members of her company having to appear the following week at Camberwell and Rotherhithe it was impossible for the plaintiff to appear early in the evening at the Scala. This was explained to the manager, who, according to the plaintiffs' case, agreed to her giving her sketch at the close instead of the beginning of the entertainment. When the Saturday arrived, however, and Miss Beresford remarked that she would not fail to be at the theatre at 10.20 on the Monday night, the manager replied that she must be there at eight o'clock or she would not be allowed to appear. The plaintiff and her company gave their usual turn at the *matinée* performance on the Monday, but when they presented themselves at 10.20 at night they were not allowed to go on the stage.

The plaintiff gave evidence in support of counsel's statement, and mentioned that the sketch produced was called *The Money Spider*.

In cross-examination by Lord Tiverton, the plaintiff said she had three companies, in two of which she herself appeared. On the second week of the Scala engagement she had to appear at Camberwell, and it was absolutely impossible for her and her company to be at the defendant's theatre to open the entertainment.

Lord Tiverton: Do you seriously suggest that it is not for the management to settle the time at which you appear?—Well, the management settle the time, certainly, but in conjunction with the artists, so as to make it mutually convenient.

Supposing it came to a deadlock. Do you suggest that you would have the last word?—Yes, I do under the circumstances I have explained.

Do you seriously suggest that the Scala were bound to alter the programme to suit you?—Certainly, if they could alter their programme without upsetting themselves.

But supposing they could not do that?—But they could in this case.

Answering further questions, the plaintiff said it was true that at the Scala it was necessary to alter the stage arrangements so as to fix a screen, but she did not agree that it was necessary that any sketch that was

produced should necessarily be given in front of the pictures.

Mr. Henderson, husband of the plaintiff, said he made the contract on behalf of his wife, and when fixing the dates he told the manager of the Scala that it might not be possible for his wife and her company to open the house.

For the defence Lord Tiverton submitted that there was no evidence whatever of breach of contract. It was thoroughly understood at the commencement of the agreement that the plaintiff should open the establishment with her sketch, and when the lady asked for the time to be changed she was told that it would be impossible, and the management even had programmes printed at the end of the first week announcing that Miss Beresford would appear at eight o'clock each evening on the following week.

Mr. St. John Hamund, manager of the entertainment department at the Scala, said the first mention of a desire on the part of the plaintiff to change the time of her performance was made to him on the Friday of the first week of the engagement. Witness told the plaintiff's husband that it would be impossible to alter the time, and Mr. Henderson said later: "If it costs me £20 we will be there at eight o'clock." On the Monday of the second week Miss Beresford appeared at the theatre as usual, and before leaving remarked: "We shall be here to-night at 10.20." Witness replied: "You must be here earlier. Your husband has agreed that you should appear at eight o'clock." The plaintiff said: "I don't know what I shall do; I can't manage it." And the witness remarked: "I am very sorry, but that is the arrangement."

In cross-examination witness said he had had some experience of the music-hall stage, and had appeared at the Royal, Holborn, in the old days, and more recently at the Holborn Empire. When the plaintiff appeared at the Scala the first week witness received no intimation that she was performing elsewhere.

His Honour, in giving judgment, said he had come to the conclusion that there had been no breach of contract. The case rested entirely on a supposed custom in the profession which admitted of changes being made in the times for the appearance of different artists. Of course, everyone knew that popular artists fulfilled many engagements at different houses, and it was unquestionably true that artists did arrange among themselves and with the management of theatres and halls to appear at times that were mutually convenient. In this case, however, it appeared to be beyond doubt that in the first place there was an agreement that the plaintiff and her company should open the performance, and there was nothing to prove that this arrangement was departed from by the management. There must be judgment for the defendants, with costs.

DAY v. "THE TIMES."—ALLEGED LIBEL.

In the King's Bench Division, before Mr. Justice Darling, Mrs. Harriett Day, playwright and artist, professionally known as O Hana San, sought to recover damages for alleged libel from the *Times* Publishing Company and Mr. John Parkinson Bland, printer and publisher of the *Times*.

Counsel for the plaintiff was Mr. Jellicoe, while Mr. Ernest Pollock, K.C., and Mr. Eustace Hills appeared for the defendants.

Mr. Jellicoe stated that the plaintiff, who was professionally known as O Hana San, claimed damages in respect of a paragraph published in the *Times* on July 25, which, she alleged, was libellous. The defence was that it

was not a libel, that the words did not refer to the plaintiff, and that they did not constitute a libel, but were fair criticism of a representation.

Proceeding to open the case for the plaintiff, Mr. Jellicoe stated that the plaintiff was a theatrical variety artist of some repute. She was the proprietress of a company engaged in giving the public representation of particular phases of life in Japan by means of what was called an electrical Japanese novelty act, *A Vision of Japan*. That act comprised some fifty-eight changes of scenery, and as the time allowed for its performance occupied some fifteen minutes, it would be understood that the brilliant combination of lantern slides and mechanical electrical effects was something unique in scenic exhibitions. The plaintiff, from a personal study made in Japan, had in this little colour scheme of hers not only portrayed Japanese scenery but Japanese life as depicted by night on Japanese houses, the tea houses and the funny shop signs. She had given the public a theatrical exhibition of a series of Japanese pictures of life in the Land of the Rising Sun. It was first produced with success in Japan; then for some two years the plaintiff travelled about the world with it, visiting the continents of Europe and America. In February, 1909, she produced the work at the London Coliseum, and since that time she had exhibited at almost every music hall in London and on the Continent. In July of last year she was under engagement with her company to give a representation at the Hippodrome, and performances took place there during that month. Thereupon the defendants, the proprietors and publishers of the *Times* newspaper, inserted the paragraph complained of. That was some five years after the plaintiff's work had acquired a world-wide reputation, and for the first time, so far as the plaintiff was concerned, that anything of that character had appeared. The defendants displayed their journalistic powers of condemnation by publishing words casting not only discredit on the plaintiff but discredit upon the whole of her work and that performance. This was what they said:—

O Hana San and her company in *A Vision of Japan* show us, not Japan, but a bad American imitation.

That was the libel of which they complained. The only interpretation of the words complained of that he (counsel) should submit to them was that they conveyed, and were intended to convey, that the lady, in representing that production as one of Japanese life, was impressing upon the public, that instead she was putting forward something that was not representative of Japan at all, and which had been taken from an American source. That was alleged to be a sham and spurious because it was American—something devoid of dramatic art or skill, something that was a bad imitation of a Japanese picture. In so many words it was intended to convey that that lady was a quack in the sense that she lent herself to a theatrical imposture.

Mrs. Harriett Day stated that she was professionally known as O Hana San, and had been connected with the act concerned since 1900. She had been in Japan and had performed on the stage there. Several Japanese gentlemen were the authors of the scene. During the seven months she was in Japan she brought out the novelty at Tokio. It represented a series of decorative pictures of life in Japan.

In answer to the judge, witness said the play had no dialogue, but there was singing by request.

Proceeding, witness said that the scenic portion was the main part of the act. About fifty-eight scenes were included in the act. All of these were electrically thrown on the stage. They were all painted by a Japanese artist and represented funny shop signs, tea-houses, and houses by night. The costumes were Japanese, and everything used came from Japan.

Answering the judge, witness said that four other artists besides herself appeared in the act.

Proceeding with her evidence, witness stated that she first took the act from Japan to America. She went to Japan for a novelty, and a *Vision of Japan* was brought to her notice as the best novelty. She subsequently produced the act on the Continent. In Japan, where it was first produced, it was received with great success. The act had no star artist. She should say the lantern slides were the star part. Dealing with the production which led to the criticism complained of, witness stated that she brought the act to the Hippodrome last July. There was nothing American about the performance as far as she knew. The *Times* publication had undoubtedly affected her reputation, and there was no foundation whatever for the suggestion that the act was not a Japanese act, but was an American representation.

Mr. Pollock, in his cross-examination, having ascertained that the music was English, asked: Does a young lady walk across the stage whistling a song?

The witness replied that two ladies walked across the stage whistling a tune.

Counsel: You do not suggest that is a Japanese picture?—Why not? They whistle in Japan.

Counsel: I do not say they do not, but what do you mean by saying this is Western music?—Because the waltz they whistle is European. The hearing was resumed on March 21.

Mrs. Nathanson, plaintiff's sister, stated that she was with her sister in Japan at the time the act was acquired. She occasionally took part in the act. The pictures used in the act she described as a series of decorative painted pictures shown by an electrical apparatus. The act was illustrative of Japanese life in every detail, except so far as the music was concerned. It was a genuine Japanese act, and contained nothing of an American character. "When we say America we usually mean something 'shoddy,'" added the witness.

In cross-examination by Mr. Hills witness stated, that she did not consider that a feature of Japanese dancing was posturing of the body and not movements of the feet.

Counsel: Now, let us take these pictures about the shops. Do you see any double meaning in them?—No.

His Lordship (to witness): Then what is the point?—Funny English; the Japanese are so anxious to cater for the English tourists.

Tadawo Ogogari, Japanese merchant, stated that he was familiar with the stage of Japan. He had seen the plaintiff's act on the stage, and he described it as being an essentially Japanese representation. The lantern slides, the costumes, the kimonos, the posing, and the dancing were all Japanese. He saw nothing in the performance as distinguishable from the Japanese.

In cross-examination by Mr. Pollock, the witness stated that the misuse of English words outside some of the shops in Japan did exist.

Ayko Suzuhig stated that he had seen the slides used in plaintiff's performance, and they were made by a Japanese firm. There was nothing American about the performance; he considered it a genuine representation of Japanese life.

Mr. Harry Gould, manager for Messrs. Rowland and Sales, music-hall agents, stated that

he had acted in booking that act. He had been to Japan, and he considered the act was a good representation of that country. It seemed to bring back old times to him.

This was the case of the plaintiff, whereupon Mr. Pollock submitted that there was no case to go to the jury. The question was, he said, whether or not that was a criticism which may be fairly or honestly given by a person who went to see the performance. The critic might be accurate or inaccurate, but so long as he gave an honest criticism of what he saw he was quite within his rights. That position was fully set out in the case of *Maguire v. the Western Morning News*, in Lord Collins's judgment. As to the question of its being a bad American imitation, they knew that the music was not Japanese. The critic might say that was American; there was nothing impossible about that. Then, possibly finding the American flag was thrown upon the lady, he might attach more importance than was right to that. He might have come to the conclusion that that was a sort of performance that one saw in some seaport towns, possibly in Japan, which was intended to amuse Western audiences, but was not a true vision of the country scenes in Japan. And therefore he dubbed it American.

His Lordship: You can have a good American imitation or a bad American imitation. He says this is a bad American imitation.

Mr. Pollock: It does not follow that in calling it a bad American imitation it is libellous. The critic may have thought it reminded him of something he saw in America. He could call the act an American imitation; then, if he meant that the whole performance was not a good one, that it was not happily carried out, that some of its features were inferior, he was entitled to say it was a bad imitation.

His Lordship: I have no compunction in saying the critic who honestly thinks a thing bad not only has a right to say so, but he ought to say so. My point is this: Supposing there is nothing American about it, and this man says it is a bad American imitation. Is that honest criticism? The thing ought to be a representation of Japan. He says, "No; this is a bad American imitation. This is a travesty; it is not Japanese at all. It is American in its essence." Supposing there is no evidence that it is anything of the kind; ought not that to be left to the jury?

Mr. Pollock: There is no evidence that the critic desired to say anything which was dishonest.

His Lordship thought the case should be proceeded with; and Mr. Pollock, addressing the jury for the defence said the jury might have seen that performance, and they might have thought it good or bad, but their view or his view was not the test at all. What they had to say was whether the critic who went to that performance had formed a judgment on fair ground, and whether he had fulfilled his duties as a critic. If he did that, whatever view he took, he was entitled to certain privilege. That act was supposed to be "a vision of Japan." That meant that it was to be a representation, not a caricature of Japan. What they found in that act was that the music was Western. Then the whistling introduced in the act started in America, and became popular in other places; it was not a characteristic feature in Japan. Further, the shadowgraph was not a fair representation or a characteristic feature of Japan. Proceeding, counsel said he was asking for their verdict on public grounds. It would be a real misfortune to the public if the work of a critic, honestly done, was to be called into question in that manner. What they wanted was to give a critic every opportunity to

exercise his calling, to advise honestly on what he saw, and it would help to get the best work if critics were uninfluenced by the artists who were criticised.

Mr. Harold Child, who wrote the criticism complained of, was then called. He stated that he had been a dramatic critic on the *Times* for the past ten years. The criticism in question was a perfectly honest one as far as he was concerned, and he had no personal feeling against Mrs. Day. The turn was of a miscellaneous character. With regard to the statuesque portion of the turn, that was after the Loie Fuller style, and he believed that style originated in America. Another part of the performance consisted of a young lady whistling, and before he went to the Hippodrome he always considered whistling a most un-Japanese performance.

In cross-examination by Mr. Jellicoe, witness stated that he had not been in Japan, but had been to America—to New York for three days. He thought the act was a bad American imitation of life in Japan. He found some charm in the act, and he had no objection to the pictures on the ground of inharmonious colouring.

Counsel: Did you consider the pictures artistic?—Well, it is difficult to define that word.

Counsel: Why do you introduce the word "American" in this "bad imitation"?—For several reasons. First, because of the character of the music, which seemed to be quite American in character. Then the throwing of moving lights on to the lady's figure, which, to the best of my belief, is an American invention and was brought to England by Loie Fuller. The third reason was the display of the American flag; and the fourth was, in connection with that performance, it seemed a probable extension to England from the Western Coast of America. It might have been picked up there and brought over.

Mr. Osman Edwards stated that he was the author of several Japanese plays, and had visited Japan to study matters. He had seen plaintiff's act several times, and he thought it showed superficial observation of Japan. The pictures, scenery, and dresses were beautiful, but there were many errors of fact and a great many foreign elements introduced. "One mistake," the witness added, "was the kimono being folded from right to left. That is the English fashion. The Japanese ladies fold it from left to right. They fold it from right to left when they make preparation for the next world." In his further evidence the witness stated that the dancing showed superficiality. As to the whistling lady, he did not know that Japanese ladies whistled. As far as his knowledge and judgment went, that idea was American. In the "posing" part of the performance he distinctly saw the shape of the form of the lady. If she wore a kimono it must have been transparent. That representation was not of a Japanese character. The Japanese ladies were very prudish on the stage. The performance witness described as exploiting the ignorance of those who knew too little to the ignorance of those who knew too much.

Shoko Tschubouchi, who was studying English literature, and stated that he hoped to become an actor-manager on his return to Japan, described the performance as very amusing and interesting, but not high-class taste. It was not a common custom for Japanese girls to whistle on the stage. The wigs worn by the performers were not of Japanese character, and he did not see anything in the shadow-graph portion of the entertainment to remind him of Japan. As for ladies undressing before the window, "you can," added the witness, "see this sometimes, but not very often."

The ladies who wore so many clothes as the performers in the act would be high-class people, and such people would not undress in front of a window. (Laughter.) Witness went on to state that the dancing in the act was not Japanese.

Captain C. Smith stated that he had several times visited Japan, and had studied dramatic art in China and Japan. He saw *A Vision of Japan* some time ago, and said that the scene presented a charming background, but at the same time it might have been created by somebody who had never been in Japan, but had studied the matter in this country. The act contained incidents which were certainly not Japanese, but which would seem to have been imported and adapted to suit Western tastes.

His Lordship, in summing up, remarked that a person who put something on the stage might feel aggrieved if nothing appeared at all respecting it, and that act having been put on the stage, and these few lines having been written, that action had been brought to recover damages, although there was no pretence that anybody was prevented from going to see the play, and he believed it was running still. If the jury came to the conclusion that there must be a verdict for the plaintiff, what were the damages? It was not said that that was an attack upon the character of anyone in the piece. The defendant did not say that what had been written was true; it was a matter of opinion. The defence urged that that was written for the public; that it was fairly and honestly written; that it was a fair criticism, written by an honest critic. He may have written what some did not agree with, but that was not the test. The question was, supposing they did not agree with him, well, they were just as much entitled to their own opinion. In a theatre any people were entitled to express their opinion. Some might voice their opinion by applause, some by hissing, and some by walking out. They were entitled to do that, but a person who went to a theatre would not be entitled to hiss out of malice. The right of public criticism was a very valuable one.

The jury returned a verdict for the defendants.

His Lordship: I will now say, in my opinion, there was no case to leave to the jury, and the reason why I did not support Mr. Pollock when he made that application at the conclusion of the plaintiff's case was that the law has laid down lately that the practice should be to leave the case to the jury in order that, if anything should be wrong, it should not have to go to a new jury. Therefore, I left the case with the jury, but my own opinion was there was no case, and in the old days I should have withdrawn it from the jury.

FULLER v. MARINELLI. — ALLEGED NEGLIGENCE BY AGENT.

At the Westminster County Court before Judge Woodfall, John Fuller of Devonshire Road, South Ealing, claimed damages from Messrs. Marinelli, variety agents, Charing Cross Road, in respect of alleged negligence through failing to procure him a contract to play in Berlin.

Mr. Anderson was counsel for the plaintiff, and Mr. Brandon represented the defendants.

Mr. Anderson said the action arose out of transactions which took place in the autumn of last year. The plaintiff was approached by the defendants with a view to his taking an engagement to appear at the Winter Gardens, Berlin, during the month of October. He at first said he could not, as he had arranged to appear at Blackpool and elsewhere in that month, but on its being represented to him

that the Berlin engagement would mean 2,000 marks for the month he decided to take it, and threw up his English engagements for that purpose. Mr. Johnson, the manager for the defendants' London branch—they having other branches in Paris and Berlin—handed the plaintiff a contract, but later said it would be necessary for him to go first to Vienna in order to rehearse, this being so as the plaintiff, who played the part of a cat, had to have another artist to work with him, in order to show up his business. The plaintiff said if he went to Vienna he should require to have his expenses paid and also receive half salary during the rehearsals. He considered it necessary that he should add these terms to his contract, but on Mr. Johnson saying that he was sure the Winter Gardens management would pay all his expenses and salary during rehearsals, the plaintiff tore the contract up. Subsequently, he was asked to supply the music and dialogue introduced into his turn, but the plaintiff explained that the important part of it was the business. He, however, dictated as well as he could the acts and dialogue which he proposed to play, and there were forwarded to Berlin. On September 20, however, the plaintiff received a wire to call on the defendants, and on going there he was informed that the whole business was off.

The plaintiff gave evidence in support of counsel's opening statement. In cross-examination he said it was true that on September 9 he was being pressed as to what the nature of his act was. It was the custom when an artist signed a contract for it to be sent to the hall for confirmation. The reason that he was engaged for Berlin was because he had been such a success in Paris. He admitted that on September 11, when being pressed from Berlin for the songs and music, he told them that he could not supply them then. He, however, sent enough music for them to go on with.

His Honour, without calling evidence for the defence, said that he was sorry to have to come to the conclusion that the plaintiff must fail. He thought the plaintiff had been treated badly by Steiner, of Berlin, but there was no evidence whatever of negligence on the part of the defendants. Steiner had insisted upon having the music sent over to him, and it was clear that it was not sent when it ought to have been. The plaintiff gave a bona-fide reason for that, but it meant delay, and gave Steiner a reason for getting out of the engagement if he wanted to. But where was the proof of negligence on the part of the defendants? There was none, and the plaintiff must be non-suited, with costs.

AUTOMATIC TIME-TABLE CO., LTD., v. BOLTON THEATRE ENTERTAINMENTS CO., LTD.—IS A PICTURE PALACE A MUSIC HALL?

At the Westminster County Court the Automatic Time-Table Company, Limited, **21** sued the Bolton Theatre Entertainments Company, Limited, to recover the price of certain advertisements.

Mr. E. A. Farleigh was counsel for the plaintiffs, and Mr. Hedderwick for the defendants.

On behalf of the plaintiffs, a witness named Barnard, who took the advertisements, said that when the agreement was signed for the Grand, Bolton, it stipulated that no advertisement for a music hall in Bolton should be accepted. That, however, did not include the picture palaces, and an advertisement was accepted from the Paragon Picture Palace.

Mr. Hedderwick: What do you say constitutes a music hall?

Witness: A music hall consists of an entertainment in which the majority of the turns

are variety turns, such as singing, dancing, acrobats, and such like, and where there is an orchestra of not less than five instruments.

Judge Woodfall: What was the bulk of the entertainment at the Paragon?

The witness: Pictures.

Mr. Farleigh: What is a vaudeville theatre?

—I should say it is a slight variation of the pictures, a turn or two just to break the monotony.

The programme for this place says "Vaudeville Theatre." How much is music hall? Well, there are two items, I think, apart from the pictures, but the pictures are in the majority.

Mr. Rogers said the Paragon was distinctly a picture palace. It was similar to those found all over the country, where for a little variety one or two turns such as conjuring, etc., were given.

Counsel: Would it be proper to call them music halls?—Most emphatically no. No music hall would dream of advertising as an electric theatre or picture palace. They would consider it coming down too low. (Laughter.) They would be giving themselves away. They would be insulted if you asked them to advertise as an electric palace or theatre. In the same way an electric palace cannot be regarded as a music hall just because it has one or two outside turns.

Counsel for the defence submitted that the Paragon, which had a music and singing license, was both a music hall and a theatre. The management could use it either as a picture theatre or a music hall or both. He urged that they used it as both.

Two witnesses were called, who stated that the Paragon was built for vaudeville purposes, and they expressed the opinion that it should properly be denominated a music hall.

His Honour intimated that he did not wish to hear further evidence. He did not believe that any hall that was a music hall, and had a right to call itself a music hall, would advertise itself as anything else. In this case the place was advertised as an electric theatre, and the fact that one or two variety turns were introduced did not, in his opinion, constitute it a music hall. There would be judgment for the plaintiffs, with costs.

APRIL.

HARDACRE v. TULLOCK.—"EAST LYNNE."

In the King's Bench Division, on the application of Mr. John Pitt Hardacre, an

1 injunction and damages in the sum of 40s. were awarded against Miss Augusta Tullock for performing without plaintiff's consent the play *East Lynne* (Bullock version) at Pontefract.

THE KINEMATOGRAPH ACT.

At the Feltham Police Court Charles A. Owen, of 30, Bishop's Mansions, Fulham, **1** was summoned, as the occupier of the Queen's Picture Palace, Teddington, for causing the building to be used for cinematograph exhibitions on February 19 without a license. Mr. Potter prosecuted for the Middlesex County Council.

The defence was that the management had been led into using inflammable films under the impression they were non-flam.

The Bench imposed a fine of £5 and costs.

THE KINEMATOGRAPH ACT.

At the Stockport Borough Police Court Wilberforce Turner, Westbrook House, **2** Langdon Grove, Eccles, proprietor and licensee of the Albert Hall Picture Palace, Wellington Street, was summoned for not

keeping the gangways, staircases, and passages leading to the exits clear to the public on March 22.

There was also a second summons against the defendant, under the Children Act, "that he did not keep a sufficient number of adult attendants, perfectly instructed as to their duties, to control the movements of children admitted to the hall."

The defendant was ordered to pay for the first offence a fine of £10 and costs, and for the second a fine of £20 and costs, including advocate's fee.

URNS AND STAGE PLAYS—TIVOLI PROSECUTED.

At Bow Street Police Court before Mr. Marsham, the New Tivoli, Limited, were summoned, at the instance of Mr. Granville Barker, for presenting for hire alleged stage plays that had not been allowed by the Lord Chamberlain.

Mr. Sankey, K.C., and Mr. Walter Frampton appeared in support of the complaint; Mr. Ernest E. Wild and Mr. Walter Payne were for the defence.

Mr. Sankey said this was a test case with regard to the performance of stage plays in music-halls, and the gist of the complaint was that upon March 1 last the defendants performed at the Tivoli Theatre a stage play that had not been licensed by the Lord Chamberlain, for which they were liable to penalties under the Theatres Act, 1843. Section 23 of the Act described a stage play as follows:

"In this Act the word stage-play shall be taken to include every tragedy, comedy, farce, opera, burletta, interlude, melodrama, pantomime, or other entertainment of the stage or any part thereof."

Leading up to this case there were certain facts which the Court ought to be aware of. Of course, the Tivoli had always had a license as a music-hall, but mere music-hall licenses did not necessarily allow the performance of stage plays, and therefore, the Tivoli and other halls were under considerable disability, because they were unable to do what the theatres were entitled to do. For a long time the music-halls had some sort of an agreement with the theatres about the performance of stage plays, but recently the music-halls made representations to the Lord Chamberlain, and as a result the Tivoli, at the beginning of this year, was granted a license to perform stage plays. How far the music-hall license was sunk in the theatre license might be a nice point of law. At any rate, having got a license from the Lord Chamberlain, the Tivoli became a theatre as well as a music hall, and in those circumstances they must take the rough with the smooth. If they found that by reason of having got a theatrical license they had placed themselves in legal difficulties, their remedy was to drop the theatrical license and continue as a music hall. In fact, that was what must happen if these summonses were successful, because part of the penalty prescribed was that the license should become void.

Proceeding to describe the nature of the performance complained of, counsel said that on March 1 Mr. Granville Barker went to the Tivoli. He paid 5s. for admission, so there could be no question that it was a performance for hire. The programme started with an overture, and then there were a number of separate items, followed by an operetta, *The Daring of Diane*. There could be no doubt at all that this was a stage play, and probably a license was obtained for its performance. The next turn was that of Little Tich.

It was hardly possible to conceive any performance which was more dramatic and more in the character of a stage play than that given by Little Tich. For his first song he appeared in military uniform, and represented a sergeant or some other non-commissioned officer in the Army. He wore yellow hair and a yellow moustache, and successfully mimicked the type of voice that a sergeant employed in drilling his men. In the "patter" between the verses he pretended to be addressing the men of his company in the wings. There was drama and there was action. Little Tich next appeared as a gamekeeper, having become bald, with dark whiskers and beard, and he described his experiences as a gamekeeper. For his third song he might be said to have appeared as Little Tich himself, wearing a more or less conventional music hall costume.

A second summons related to the performance of Mr. Johnson Clarke, ventriloquist. Here again all the accessories of the stage were present. The scene represented a street in a country village, and there was a figure of a countryman. Mr. Clarke entered, and carried on a long conversation with the other occupant of the stage, who turned out in the long run to be only a dummy, so that what appeared to be a dialogue was really a monologue.

Counsel went on to draw attention to the wide meaning borne by the word "entertainment," and, after quoting decided cases, he said the proceedings were not taken in any spirit of hostility at all. This was a question that had long agitated the theatrical and music hall profession, and what was desired was a magisterial decision as to whether, in the circumstances detailed, the New Tivoli Company had not rendered themselves liable under the Act.

Mr. Joseph Wilson, manager of the Tivoli, who attended on subpoena, gave formal evidence as to the house being licensed by the Lord Chamberlain.

In reply to Mr. Wild, he said that in the course of a long experience he had never before heard it suggested that a performance like that of Little Tich was a stage play. His "patter" varied nightly, and dealt with current events of the day.

Further cross-examined, Mr. Wilson said that every week the Tivoli programme was submitted to the Lord Chamberlain, and any item which in his opinion came within the definition of a stage play was approved by him. During the week in question *The Daring of Diane*, and Mr. Alfred Lester's performance were approved.

The hearing was resumed on Tuesday, May 7.

Mr. Granville Barker continued the evidence he gave at the last hearing, with regard to the songs given by Little Tich. He said that the third song was more of a personal, direct character than the other two. There was scenery and costume as in the other songs, but there might have been rather less monologue.

Mr. Frampton: Of what does the art of acting consist?—The assumption of character and the general development of character.

Was that present in the performance of Little Tich?—Oh, certainly.

How would you describe his performance?—A general term would be "monologue"; to give a technical definition I should call it an interlude.

Mr. Granville Barker then proceeded to describe the songs given by Mr. Johnson Clarke, the ventriloquist. Scenery and various properties were employed, and Mr. Clarke represented the character of a sportsman carrying a gun. He was accompanied by a "figure,"

and the performance was a dialogue between Mr. Clark and the figure. As Mr. Clark was described as a ventriloquist, witness assumed that the dialogue was carried on entirely by the performer, but he considered that the performance was ostensibly a dialogue. He had no feeling of hostility against the Tivoli management, and he enjoyed the performances of Little Tich and Mr. Johnson Clark.

Cross-examined by Mr. Wild, witness said he was not acting in conjunction with anyone in bringing this prosecution.

Mr. Wild: You are aware that for a number of years the sketch question has been a vexed question between the theatres and the music halls?—Yes.

Up to this time has it ever been suggested that such performances as those of Little Tich and Mr. Johnson Clark come under the definition of a stage play?—It has been suggested.

By whom?—I consider it was suggested by Mr. Rutland in one of his answers at the Joint Commission on Stage Plays.

Further questioned, Mr. Granville Barker said that he entered the Tivoli at the seventh turn and stayed until the end. With the exception of two items, one of which was a selection by the band, and the other Miss Mary Law (violinist), he considered all the turns he saw were stage plays. He thought that if Little Tich's third turn was given in a drawing-room without the stage accessories used at the Tivoli it would not be a stage play, but the other two turns, he considered, would be stage plays wherever given.

Robert Fastnedge, the secretary of the Theatres and Music Halls Committee of the L.C.C., was the first witness called for the defence. He stated that up to the present such performances as those in question had not been seriously considered stage plays for practical purposes.

Mr. Wild: Would you describe those performances as stage plays?—I should have said "No" before this prosecution, but I now prefer to wait until this action is decided. (Laughter.) Now this case has come on I have an open mind.

Fredk. Stanley Osgood, a clerk in the Lord Chamberlain's Department, said that the department received every week a copy of the music hall programmes. The practice was to call attention to any performance which was not licensed and which it was considered was a stage play. Attention had not been called to any items which were not licensed on the Tivoli programme referred to by Mr. Granville Barker.

Replying to Mr. Sankey, witness said the only definition he could give of a sketch was that it was a stage play, but he could not say where that definition occurred. When attention was called to an item on a programme, it was simply a friendly warning; it did not necessarily mean that all the other items were not stage plays.

Witness, re-examined, said that it was not the practice in the Lord Chamberlain's department to regard Mr. Johnson Clark's performance as a stage play.

Ben Nathan, theatrical agent, said that his definition of Little Tich was a comedian—a "great" comedian he would add—and he should describe his performance as "a quite irresponsible entertainment." It was absolute nonsense to say that his performance could come under the definition of a stage play.

Mr. Sankey: In one song he impersonates a gamekeeper.—I would not say that he is supposed to be a gamekeeper.

The hearing was resumed on May 8.

Henry Tozer, chairman and managing director of the New Tivoli, Limited, called by the defence, said he had never seriously considered that the performance of Little Tich and Mr. Johnson Clark could possibly come under the definition of a stage play.

Mr. Wild: What is your definition of a stage play?—The definition which is usually acted upon and accepted is the one I follow. It is a story in action developed by dialogue by two or more persons and with a connected plot.

Has it ever been suggested until now that the performances of either Little Tich or Mr. Johnson Clark were stage plays?—No, this is the very first time in my experience that it has ever been suggested.

Are all the items on the programme which come under the definition of a stage play, or even near it, licensed?—They are. As a matter of business, if we err at all it is on the right side.

Cross-examined, Mr. Sankey asked: Has your music hall become a theatre?—It has become a music hall cum theatre, or a theatre cum music hall. (Laughter.) Proceeding, witness described the performance of Little Tich as humorous exaggeration. He did not consider it could be called giving a story.

Mr. Sankey: But does he not give this humorous exaggeration in the story?—There is no story whatever.

Is it an account of some experiences?—To listen to it, or to read the words, which he changes from time to time, I don't think even Mr. Granville Barker would say it is a story.

Mr. Sankey proceeded to question the witness with regard to scenes in plays which only one character appeared in, and mentioned Sir Henry Irving appearing alone in a scene in *The Bells*, but witness said he had not had the good fortune to see that play.

Mr. Sankey: If you had a scene out of a play for production, it would require the very closest consideration to decide whether a license was necessary or not?—That has not happened to us yet.

Further cross-examined, witness said he considered that Mr. Granville Barker's deductions, after seeing the performances of Little Tich and Mr. Johnson Clark, were from a stretch of the imagination.

Mr. Sankey: But his description of the facts is accurate?—I think his imagination has stretched the description of the facts so as to fit in with this prosecution.

Witness would not admit that Little Tich's patter was connected. He was generally tumbling down and "splitting his legs," and rising up again in a laughable manner, but the patter was absolutely disconnected and was frequently altered. He did not consider that Little Tich impersonated the soldier or gamekeeper, because it was really a ridiculous travesty.

Mr. Wild: There never was a soldier or a gamekeeper like it?

Witness replied with a very emphatic "Never."

Mr. Wild was about to address the magistrate, but the latter said he had come to the conclusion that, as a fact, neither the performance of Little Tich nor Mr. Johnson Clark was a stage play. He should therefore dismiss the summons.

Mr. Wild applied for costs, and Mr. Marsham said he should allow twenty guineas.

In reply to Mr. Sankey, Mr. Marsham said he would be prepared to state a case,

PEPI V. SOFIANO.—BREACH OF CONTRACT.

An action was brought before the Acting Under Sheriff and a jury at Durham, to assess damages for breach of contract brought by Rino Pepi, proprietor of the Hippodrome at Darlington, against Constantine Sofiano, pantomime proprietor and producer, of 26, Burleigh Mansions, St. Martin's Lane, London. It appears that defendant had allowed judgment to go by default, and the only question for the jury to decide was that of damages.

Mr. J. Patrick, of Durham, appeared for the defendant, and asked for an adjournment, on the ground that defendant was too ill to attend, and submitted a medical certificate to the effect that defendant could not travel.

Mr. Smith, of Darlington, who represented the plaintiff, declined.

The Sheriff thought the inquiry ought to proceed.

Mr. Smith said the plaintiff arranged with the defendant to produce the pantomime *Babes in the Wood* at the Palace or Hippodrome, at Darlington, in the week beginning February 19, at 60 per cent. in the first £200, 62½ per cent. in the third £100, and 65 per cent. in all further takings. The defendant was to provide all the printing, and the pantomime was also to be produced in the following week at the Hippodrome, Bishop Auckland, of which plaintiff was the lessee. Mr. Smith went on to quote telegrams which had passed between plaintiff and defendant, and said plaintiff told defendant that the bills had not arrived. Defendant replied that they had been sent off a week or two before, and added in his telegram, "All right for Monday next." On Sunday, February 18, the day before the opening, plaintiff received a telegram, handed in at London at 1.38 a.m.: "Owing to dispute with Baugh management, scenery and dresses retained. Regret therefore impossible open Monday unless can arrange." Plaintiff spent greater part of that Sunday telephoning to different persons in London trying to get the company to Darlington. On the same day he received a telegram sent out 1 p.m.: "Have arranged about the scenery and can travel, but both babes ill. Doctor's certificate submitted, and impossible to play without them.—Sofiano." With regard to this, added Mr. Smith, "the babes" were one of the minor features in the pantomime. They had little or nothing to do, and could have got understudies. The jury would see that it was never intended that the contract should be fulfilled. Further telegrams passed, but the company failed to arrive, and the theatre had to be closed for a week. Plaintiff communicated with defendant as to the engagement at Bishop Auckland, and received a reply regretting that it was impossible to fulfil that engagement, but plaintiff, having a full week before him, was able to get another company there. He could not, however, get another company for Darlington, and a notice had to be printed and posted stating that, owing to unforeseen circumstances, the pantomime would not appear, and that the theatre would be closed for a week. A notice of that sort had a very bad effect. Since then the takings at Darlington had not been so good as they were previously. The actual loss sustained by the plaintiff was £20 17s. 6d. for the orchestra, £17 7s. for the theatre staff, £15 10s. for rent, £6 rates and taxes, 30s. insurances, £8 5s. electric light, 25s. eas, £3 10s. printing, £4 3s. 4d. bill posting, £2 10s. newspaper advertisement, 10s. telegrams and telephone fees, £2 10s. for advertising the closing of the theatre,

and £5 10s. miscellaneous, making a total of £89 7s. 10d.

Plaintiff, in reply to his solicitor, estimated the damages at £150.

The jury assessed the damages at £100

RAPHAEL V. ANDREWS.

In the King's Bench Division, before Mr. Justice Hamilton, Mr. J. N. Raphael, playwright and journalist, residing at Rue Rossini, Paris, sued Miss Daisy Andrews, proprietor of a theatrical business—the Play Exchange, Clements Inn, W.C.—to recover £250 under an agreement.

Liability was denied by the defendant, who counter-claimed for damages.

Counsel: For the plaintiff, Mr. Lewis Thomas, K.C., and Mr. Given; for the defendant, Mr. Hohler, K.C., and Mr. Houston.

Mr. Thomas, K.C., said that on December 14, 1910, Mr. Raphael entered into an agreement with Miss Andrews to write a sketch which would be suitable for the display of the characteristics of Mme. Louise Balthy upon the London stage, and also to translate some French songs. Mme. Balthy was a light comedienne, and Miss Andrews acted as her entrepreneur in this country. Mr. Raphael wrote a sketch entitled *Just a Minute*. It was performed for four weeks at the Palace. Mr. Raphael was to receive royalties on the production, and in any event £150. When asked for payment, Miss Andrews suggested that Mr. Raphael should write another sketch, as she had been unable to get engagements for *Just a Minute*. Miss Andrews now alleged that *Just a Minute* was not suited to the requirements of Mme. Balthy, but counsel said there was no ground for that suggestion.

Mr. Raphael, examined, said alterations in the sketch were made to suit the requirements of the management of the Palace. The defendant has never expressed disapproval of the sketch.

Mr. Edward A. Pickering, formerly acting-manager at the Palace, said the sketch was suitable for Mme. Balthy and the theatre. She received £250 a week.

Miss Andrews, giving evidence, said she told Mr. Raphael that Mme. Balthy was much upset about the sketch. When rehearsed, Mr. Butt said it was "piffle" and that Mme. Balthy must introduce some of her songs. At the first performance Mme. Balthy was recalled several times, but it was for her recital from *Hamlet* and for two songs, which were not in the plaintiff's sketch. Cross-examined: Mme. Balthy wrote to Mr. Raphael that the sketch was a "great success," and thanked him for writing such a bright and amusing piece.

Mr. Justice Hamilton said the question was whether the sketch was substantially different from that bargained for. It was largely a matter of criticism, and he was under the disadvantage that he had not seen the sketch, Mme. Balthy, or M. Leon. nor indeed ever heard of them. The plaintiff's sketch was originally too long, therefore the fact that there were cuts was of less significance. No doubt, as performed, the sketch differed considerably from that which was originally written, but it was substantially the same, and continued to serve its purpose. Mme. Balthy had thanked the plaintiff for it, and it ran for four weeks. It would be the worst business in the world to run a stupid and unsuccessful piece for four weeks. He was unable to hold that Mr. Raphael had not performed his part of the contract. There must be judgment for the plaintiff for £150 and costs.

BOOKER v. AMALGAMATED KINEMATOGRAPH THEATRES, LIMITED, AND PYKE.

In the King's Bench Division, before Mr. Justice Ridley and a special jury, Mr. **20** Booker brought an action against the defendant company, claiming damages for wrongful dismissal and malicious prosecution. Mr. Lewis Thomas, K.C., and Mr. H. S. Simmons represented the plaintiff, and Mr. Marshall Hall, K.C., and Mr. W. Clarke Hall the defendants.

The defendant company employed the plaintiff as their manager of the cinematograph theatre in Oxford Street at a weekly salary and determined it without notice, on the allegation that he was drunk and incapable of performing his duties on November 26, 1910. In December the plaintiff was arrested on a charge of embezzling £25 19s. 1d., the property of the defendant company, which he stated he was holding as moneys due to him. The magistrate at Marlborough Street committed him for trial at the London Sessions, where, in January, 1911, he was acquitted.

Mr. Justice Ridley, after the evidence had been heard, held that there was none against the defendant Pyke, who had acted as the company's agent throughout.

The jury found a verdict for the plaintiff, assessing the damages at £11 on the claim of wrongful dismissal and £400 on the claim of malicious prosecution. There was an admitted counterclaim of £16, and judgment was therefore entered against the company for £395 with costs.

A stay of execution was granted on the usual terms.

AN OLD GUERNSEY LAW—CONCERT COMPANY MANAGER PROSECUTED.

At the Guernsey Police Court Mr. John Lawrance, manager of the Moths costume **20** concert party, responded to a summons charging him with an infringement of an Ordinance dated 1777, by providing entertainments without previously having obtained permission from the Royal Court. The offence was denied.

Defendant was charged in respect to a performance given "on or about Tuesday, April 15."

Advocate Randell appeared for the defence. Police-Sergeant Burley, P.C. Robert, and Mr. Wilfred Pritchard stated that they witnessed the performance in question, concerning which details were given.

Further evidence was given by Messrs. O. Priaux and W. D. Murdoch, constables of St. Peter-Port, and Mr. A. I. Le Patourel, secretary of the Guernsey Entertainments Committee.

These witnesses were cross-examined by Advocate Randell as to out-door and in-door performances given under the auspices of the S.E.B.C., and it was shown that the permission of the Court was not obtained for these entertainments.

In reply to the Bailiff (or Chief Magistrate), Advocate Randell said that the object of his question was to show that the Ordinance of 1777, under which the charge was brought, was obsolete, but had been "raked up" during the last three or four years. Counsel argued that an Ordinance might be abolished by non-usage.

The Bailiff thought that this suggestion was inadmissible.

Advocate Randell argued that circumstances and time made certain Ordinances obsolete, and referred to Ordinances prohibiting a native of the island from marrying a non-native, and prohibiting a subject of his

subject going to France, under a penalty of 100 livres tournois.

After hearing Counsel at considerable length, and H.M.'s Procureur for the prosecution, the Court decided that the Ordinance had been infringed, and inflicted a fine of 100 livres tournois (£7 2s. 10d.) and costs, or in default of payment one fortnight's imprisonment. The fine was paid.

DALLIMORE v. WILLIAMS AND ANOTHER.

In the King's Bench Division, before Mr. Justice Ridley and a special jury, Mr. **23** Alfred Holmes Dallimore, band manager and conductor, brought an action against Mr. Joseph B. Williams and Mr. Charles Jesson, L.C.C., respectively general secretary and secretary of the London branch of the Amalgamated Musicians' Union.

Sir F. Low, K.C., and Mr. H. Dobb (instructed by Mr. M. Grunebaum) appeared for plaintiff; and Mr. Langdon, K.C., and Mr. McCardie (instructed by Messrs. Dangerfield) were for defendants. In opening, Sir F. Low said that the society occupied the anomalous position of being, through its officials, a band proprietor or manager. In 1910 its band was engaged at Worthing, but in 1911 Mr. Dallimore secured the engagement, and there was in consequence a good deal of irritation on the part of the officials of the union. In September, 1911, Mr. Dallimore was engaged by the National Sunday League to provide a band for a concert at the Alhambra on October 1. He arranged with performers at fees ranging from 8s. to 10s., with which they were perfectly contented. On September 28, however, a circular, signed by the defendant Williams, was sent to all the members of plaintiff's band who were members of the union. It said that the branch committee had had a special meeting to consider the report that Mr. Dallimore was paying for the Alhambra Sunday Concert less than the recognised minimum rate. They felt, they said, that the time had come when strong action should be taken to put a stop to undercutting, and they had decided that members engaged by Mr. Dallimore should report themselves and particulars of their engagement to the committee. The circular went on to say that any member who refused to assist the committee or declined to carry out its instructions would be dealt with as per rules for conduct detrimental to the best interests of the union. It was not suggested that there was any dispute, and the circular afforded one of the best illustrations of trade union tyranny. The committee wrote to Mr. Dallimore, asking him to pay a minimum of 10s., and subsequently that was altered to half a guinea, when, as a matter of fact, the minimum in the scale of prices published at the offices of the union was 7s. 6d. On October 1 most of the men who had been engaged by plaintiff arrived at the Alhambra. They said they had no dispute with Mr. Dallimore, but when they got to the hall they found it picketed by trade union officials. Every sort of pressure was brought to bear, and the result was that, to carry out his engagement with the Sunday League, Mr. Dallimore had to make further payments to some of his musicians. On December 2, 1911, reports appeared in London newspapers, in which it was stated that Mr. Jesson had told a Press representative that the quarrel was with Mr. Dallimore and others who took out bands below the recognised minimum rate of 10s. It was a part, though a small part, of plaintiff's grievances that defendants were responsible for the publication of these statements.

Mr. Dallimore, in his evidence, said he had himself been a member of the union for a short time. In the course of his membership he

came into conflict with the defendants over a question concerning the expulsion of one of the vice-presidents. He shortly after resigned his membership. A request by him for leave to rejoin was refused, on the ground, as expressed in a letter from Mr. Jesson, that "We feel that it would be much the best if bandmasters like yourself did not join us, as it often causes complications amongst the members." Afterwards he was successful in getting for his band at Worthing an engagement for which the union's band was applying. Most of the men he employed were union men. He bore out counsel's statements in regard to the Alhambra matter.

The case was continued on the 24th, when, Cross-examined by Mr. Langdon, K.C. (for the defendants), Mr. Dallimore said his men were all tried men, who had gone through the mill.

Counsel: I suggest that this military band ought to have the same remuneration as the Guards from which they came.—The Plaintiff: Yes, I agree.

I suggest that if they have not got it, it is partially the fault of the man who engages them?—No, it is not.

Mr. Dallimore said his band was the best paid outside the Foot Guards, which were the best paid of the lot.

Replying to his lordship, Mr. Langdon then said his case was that 10s. 6d. was the rate which had always been paid in West End halls, and that Mr. Dallimore had refused to pay. That was the trade dispute.

His lordship, after further discussion on the point, said that if the bandsmen were content the union had no right to interfere.

Mr. Dallimore stated that after the Alhambra concert he had to pay eighteen or nineteen men extra money. They received it reluctantly, and some said they were taking it under compulsion, and six or seven returned it.

The hearing was continued on April 25.

A number of members of the band were called, and expressed themselves as quite satisfied with Mr. Dallimore's terms. They had never heard, they said, of any half-guinea minimum, nor of any agitation to obtain it.

For the defence, Mr. Langdon urged that plaintiff provoked the contest, and deliberately abstained from settling it. Action was forced on defendants if they were to do their duty to the union of which they were officials, and all they did was to carry out the instructions of the committee, who was their master.

Mr. J. B. Williams, the general secretary of the union, said it had over 6,000 members, with branches all over the country. Witness bore no malice towards plaintiff in consequence of his action when a member, and there was no subsequent friction.

The hearing was continued on Friday, when Mr. Williams was further cross-examined.

As to the point as to whether there was a dispute going on, the judge said that the plaintiff was engaging as he chose, "and you said he was to engage them as you chose?"

Witness: Yes.

His Lordship: That is not a dispute.

Witness: The point we make is that as far as the terms are concerned, if a number of our members take pay which is a danger to others, we have the right, on behalf of those injured by the lower prices, to take up the cudgels.

His Lordship: What you call taking up the cudgels is holding a pistol at their heads. You do not seem to see the limit between persuasion and force. It is a threat to say to a man that if he does not do something out he goes.

Witness said he knew of the picketing of the Alhambra.

His Lordship: Peaceful persuasion?

Witness: Certainly. The men went to tell those who had not been at the meeting what had happened at the meeting.

Mr. Charles Jesson also gave evidence, and said the recognised minimum rate was 10s. 6d. He first heard of a breach of that rate three days before the concert. From first to last he acted according to the instructions of the union committee, and he had no personal feeling against Mr. Dallimore.

Cross-examined by Sir F. Low, witness said that members of the plaintiff's band came to a meeting of the committee which was held. They said that if the union could get more money for them they would stand by the union. One man said he would stand by Mr. Dallimore, and he was ordered out of the union.

Sir F. Low: Do you call that "persuasion"?

Witness: I don't call it coercion.

His Lordship: What do you call it?

Witness said his view was that if a man joined a union he ought to abide by its rules, and he did not think he could complain if he was punished for not doing so.

Other evidence was called to the effect that 10s. 6d. was the minimum rate for musicians at Sunday concerts in the West End.

Mr. Justice Ridley, in the course of his summing-up, said a great deal had been said about trade unions and the action they took in trade disputes and in their endeavour to regulate the prices workmen were to receive from their employers. Personally, he was in favour of trade unions, which had done a great deal of good in this country, and had acted well on behalf of both men and masters in years gone by. On the other hand, if there was anything he hated it was tyranny and dictation, especially on the part of petty officials. That, however, was not germane to this case, but, considering the discussion which had taken place, he thought he was entitled to say it.

It was very easy to talk about minimum rates (his lordship continued), but very difficult to enforce them. They involved the payment of the same rate to men doing different work, and tended to prevent those doing better work getting better wages. That was a truth which people in this country were beginning to recognise, partly owing to matters such as those which the jury were considering in the present case. The allegation of slander against the defendants had not been proved, and would be withdrawn from the jury, and Mr. Williams had nothing to do with the publication of the paragraphs in the newspapers.

The jury, after retiring for over half an hour, found that the defendants, without justification and with intent to injure the plaintiff, procured and induced the plaintiff's employees to break their contracts and interfered with his business; that they conspired to do the acts mentioned in the first part of the finding; that Mr. Jesson published untrue and libellous statements about the plaintiff; that there was no trade dispute, and that the defendants did not act in contemplation or furtherance of a trade dispute, and that the defendants acted out of spite. They awarded £450 damages against both defendants for inducing the bandsmen to break their contracts, and £100 in addition against Mr. Jesson for libel.

Judgment accordingly. His lordship granted the plaintiff an injunction against the defendants restraining them from interfering with the plaintiff and his men otherwise than in furtherance of or in contemplation of a trade dispute.

[For report of appeal see November 11.]

BROOKE v. BARRINGTON.—CLAIM FOR COMMISSION.

In the Marylebone County Court Mr. John Clifford Brooke, theatrical manager, sued Mr. Rutland Barrington for £50 commission on the production of a play named *A Member of Parliamt.*

Mr. R. J. Drake, for the plaintiff, said a contract had been made with Mr. Browning, the defendant's agent, for a tour of fourteen weeks in the country, the terms being £40 and 2½ per cent. on the earnings up to £50. The tour had been a most successful one, and when applied to for payment of the contract price no reply had been received.

Plaintiff bore out this statement, and said that he was told the whole amount of his claim had been earned in four weeks from the start of the tour. The tour had been a most successful one.

His Honour: There may be a difference between a successful tour and a successful play; there is a letter here in which they say that they lost on the tour.

Mr. Drake reminded his Honour that there was no defence to the claim.

His Honour suggested that the case be adjourned to allow a defence to be put in.

Mr. Drake: If your Honour gives me judgment now you may have an opportunity of hearing what the defence is later on.

His Honour: Then there will be judgment for the plaintiff for the amount claimed, payable in fourteen days, with costs.

BARALDI v. PROWSE.—A SINGING MASTER'S FEES.

In the Marylebone County Court before his Honour Sir W. Lucas, Selvie and a jury, Signor Ernesto Baraldi, teacher of singing, of 312, Regent Street, W., sued Mrs. Alice Prowse, widow, of Westbourne Park Road, W., for £47 3s. for professional services.

The jury found for the plaintiff for £29 13s., and judgment was entered for this amount with costs.

EDWARDES v. DE SOUSA.—INJUNCTION REFUSED.

In the Chancery Division Mr. Justice Joyce refused a motion by Mr. George Edwardes to restrain Mrs. May Haines, professionally known as Miss May de Souza, from appearing at the London Hippodrome during the following week in *Arms and the Girl*.

Mr. Edwardes's case was that under an agreement of April 18, 1911, he had the exclusive right to Miss de Souza's services until May 20.

Mr. Justice Joyce: Will it do him irreparable damage if she appears at the Hippodrome?

Mr. Hughes, K.C. (for Mr. Edwardes): I do not say irreparable, but serious damage. It is very important to Mr. Edwardes that these young ladies should not have the idea that they can break their agreements whenever they like. It may cause very serious inconvenience and loss to the touring company in which Miss de Souza was engaged.

Mr. Bryan Farrer, for Miss de Souza, stated that in September last there were disagreements between the plaintiff and the defendant with regard to her salary. Miss de Souza's husband had a discussion with Mr. Edwardes, and it was agreed that the engagement could be terminated on the giving of two weeks' notice. On April 8 Miss de Souza gave Mr. Edwardes two weeks' notice of her desire to terminate the agreement. An opportunity for

her to appear in London was very important for her, and if she were wrong damages would compensate Mr. Edwardes.

Mr. Justice Joyce said it was obvious he could not decide the matter on the materials before him, and that he would adjourn the motion until Friday, May 3.

Mr. Hughes said in that case he would go to the Court of Appeal and say his lordship refused to hear him.

Mr. Justice Joyce: Then I refuse the motion.

The case came before the Court of Appeal, composed of the Master of the Rolls and Lords Justices Buckley and Kennedy, on April 29, in the form of an application to expedite the hearing. The case was held on the following day.

Mr. Hughes, K.C., and Mr. Luxmore appeared for the appellant; Mr. Younger, K.C., and Mr. Bryan Farrer for the respondent.

Mr. Hughes and Mr. Younger read the affidavits made on behalf of their separate clients.

Miss de Souza in her affidavit said she was to receive during a provincial tour under Mr. Edwardes's direction £50 a week. Her case was that in consequence of a disagreement that arose her husband had an interview with Mr. Edwardes, at which an understanding was arrived at that either could terminate the engagement by a fortnight's notice. Mr. Edwardes in his affidavit denied having made any such arrangement, but Miss de Souza on April 8, 1912, gave a fortnight's notice to terminate her engagement.

Mr. Hughes, arguing the appeal, submitted that that sentence was inconsistent with any definite and binding arrangement on the question of notice apart from the terms of the contract.

The correspondence between the parties included Miss de Souza's letter to Mr. Edwardes, in which she gave him notice, and referred to this as "the customary two weeks' notice."

Mr. Edwardes's reply was that he did not intend to allow her to treat him just as she pleased; that she could not give two weeks' notice, being under a definite contract until May 20.

The Court refused the injunction and dismissed the appeal, with costs.

The Master of the Rolls said he thought the injunction ought not to be granted for two reasons—first, because the agreement was very close to its termination, and second, because the agreement had admittedly been varied last September in respect of the salary to be paid. There was a direct dispute as to what took place at the interview between Mr. Edwardes and Mr. Haines, and it was extremely undesirable, except in cases of dire necessity, to decide an issue of fact like that without the opportunity of seeing the witnesses and getting at the truth. Further, an injunction would not give Mr. Edwardes the services of Miss de Souza. It would only prevent her fulfilling her engagement at the Hippodrome, which would most seriously prejudice her and injure her in her profession without giving an equivalent to Mr. Edwardes. If Mr. Edwardes was right he had a remedy in damages, and he thought that was far the most appropriate course to take.

Lord Justice Buckley said he was of the same opinion. He would be very sorry if the public were led to suppose that, because the Court thought that an injunction ought not to be granted, it had come to the conclusion that Miss de Souza was justified in the course she had taken. If this hearing were the final trial of the action and the Court had to decide on the materials at present before it whether Miss de Souza was right or wrong, he would, speaking for himself, have decided that she was wrong. But that was not the

point here. The question was whether an interlocutory injunction ought to be granted. His Lordship was of opinion that there were two reasons why an injunction should not be granted: first, that there had been some delay in applying for an injunction, and, secondly, that there was a question for the trial of the action whether the agreement of April 18, 1911, was or was not determinable upon a fortnight's notice. If he had had to decide that question now he would have decided it adversely to the defendant, but there was a conflict of evidence on the question, and it was not a matter to be determined on an interlocutory application. In his opinion the appeal must be dismissed.

Lord Justice Kennedy gave judgment to the same effect.

DALLIMORE v. THE "DAILY EXPRESS."

In the King's Bench Division, before Mr. Justice Ridley and a special jury, Mr. Dallimore claimed damages for an alleged libel against the publishers and proprietors of the *Daily Express*. The defendants denied any libel.

Counsel: For the plaintiff, Sir F. Low, K.C., Mr. H. Dobb, and Mr. H. Benjamin; for the defendants, Mr. C. F. Gill, K.C., and Mr. Albert Profumo.

Sir F. Low, K.C., explained the circumstances set out in the case of *Dallimore v. Williams and Jesson* (see report, April 23). The present case arose out of the way in which those events were dealt with by the *Daily Express*. The report had been sent to the newspapers by a news agency, which also circulated a corrected report at the instance of Mr. Dallimore, but the *Daily Express* refused to insert any correction.

Mr. Dallimore gave evidence.

No evidence was called for the defence, but Mr. Gill, K.C., contended that the paragraph complained of contained nothing libellous.

The jury, after retiring for an hour and a-half, came into court and gave their finding (written on a slip of paper) as follows:—"The jury consider that the *Daily Express* issued the statement without intent to injure the plaintiff, but they feel that the *Daily Express* failed in its duty in not recording the plaintiff's explanation, thus causing him annoyance and some damage."

His Lordship: I don't think that a verdict at all; I am afraid I cannot take it. The question of intent to injure does not arise, and as to the explanation it is an incident only in the case. What you ought to consider is whether the statement is a libel or not.

The Foreman: We cannot find a libel.

His Lordship: Then you think there was no libel.

A Jurymen: Some of us do and some do not.

His Lordship: Do you think you could agree on the question?

Several Jurymen: No.

His Lordship: Then you are discharged without a verdict.

After the jury had left the court his lordship noticed that written on the other side of the paper which they had handed down were the words, "Damages, £5." He said: I don't think it would have made any difference if I had seen the statement about the £5, but the jury is discharged and I cannot do anything more now.

KING v. CO-OPERATIVE VARIETIES, LIMITED.

In the King's Bench Division, before Mr. Justice Lush. Mr. A. L. Murray, professionally known as Lao King, sued the Co-operative Varieties, Limited, to recover damages for alleged wrongful dismissal.

The plaintiff alleged that his dismissal was in breach of an agreement by which he was engaged by the defendants as manager of the Colchester Hippodrome for three years from September 5, 1910. The defendants admitted that they dismissed plaintiff, but said that they had given him sufficient notice, and that they were justified in dismissing him because he disobeyed orders.

Mr. Doughty appeared for plaintiff; Mr. H. Brandon for the defendants.

Counsel explained that when the defendants' company was started, Mr. Murray was engaged by them at short notice as manager for music halls at Wakefield, Colchester, and Hastings. In the summer of 1910 he secured the position of manager at the Colchester Hippodrome. The managing director of the defendant company wrote to the plaintiff: "It will be a permanent position. The lease is for at least three years." The terms of the engagement were finally fixed, and the plaintiff said that he was taking the new post at his old salary, £3 per week, because it was a permanent position. In August, 1911, the plaintiff was informed in a letter that he would be transferred to another hall at West Bromwich for a month or so. The plaintiff replied expressing surprise at this arrangement, and said that the terms of engagement were for three years at Colchester. On October 14 the defendants gave him a fortnight's notice to determine his engagement.

Mr. Justice Lush: The quarrel arose out of the assertion by the defendants of a right to transfer his services to another place?—Yes.

Mr. Justice Lush (to Mr. Brandon): Do you say that the defendants agreed at the interview to the three years' engagement?—No. We say that it is an implied contract that we in one particular business can transfer a manager.

Mr. Doughty, in reply to his lordship, said that he relied on the correspondence as to the terms of the agreement.

The plaintiff having given evidence in support of his case,

Mr. Brandon, for the defence, submitted that no contract had been made out.

Mr. Justice Lush accepted this view, and pointed out that the plaintiff's counsel said it was sufficient for him to rely on the passage in the letter in which the defendants' managing director refers to the engagement being permanent. The term permanent was so elastic that he did not think it possible to say what the contract was. The word permanent was a mere phrase used in the course of the negotiations, and meant that the plaintiff would have something better than his former temporary engagement. Judgment would therefore be for the defendants, with costs.

MAY.

THORNE v. CASH.—SLANDER ACTION.

At Leeds Assizes, Mrs. Lily Thorne sued Mr. Will Cash for alleged slander. It

4 was stated that at the time of the slander both the plaintiff and the defendant were appearing at the Varieties Music Hall, and that the slander was uttered without a particle of provocation and with wanton malice, apparently with the intention of destroying the happiness of a newly-married couple. The plaintiff, whose stage name was Lila Vesta, was married to Mr. Ambrose Charles Grantley Thorne in November, 1910, and they toured the music halls together as vocalists and dancers. Before her marriage

the plaintiff had twice met the defendant, who were partners in Cash and Clair, comedians. In August last the defendant met Mr. Thorne at a music-hall stage door at Leeds, and made certain imputations against the plaintiff. Later he repeated his remarks upon two occasions in the presence of other people. Mr. Thorne assaulted Mr. Cash.

The Under-Sheriff said the slander was scandalous and abominable. Words could not describe the feelings of indignation aroused by such an offence as this. The jury must award such damages as would mark their sense of his impropriety.

The jury assessed the damages at £100.

MCKAY v. ZANCIG.

Mr. and Mrs. Zancig were defendants in an action at the Wandsworth County Court.

6 The plaintiff was Miss Ethel McKay, who claimed £14 as wages due.

Mr. Nicholls, solicitor for the plaintiff, said that plaintiff was a soprano, and while engaged as a fairy queen in a pantomime last year, she came into contact with Mr. Elgar, manager to the Zancigs. Elgar offered her an engagement to go on tour, and this she accepted. At the last minute, however, she was told that Mr. Zancig had himself engaged a soprano, and therefore she could not be engaged.

For the defence it was contended that plaintiff was not definitely engaged, but was asked to have a voice trial. After that took place she was told her voice was not good enough for the entertainment. The defendant further contended that Elgar had no power to engage artists.

This raised an interesting point of the powers and duties of a business manager, and Mr. Sidney Paxton, who said he had been in the profession for thirty years, declared that a business manager had no power to engage artists, unless instructed by his principal.

Judge Harrington expressed sympathy with the plaintiff, but held the view that Elgar had no authority to engage artists, and therefore, he found in favour of the defendants.

CRAIG v. TREE.

Before Mr. Justice Ridley, in the King's Bench Division, it was announced that an

7 action by Mr. Gordon Craig against Sir Herbert Tree had been settled.

Mr. Storry Deans, for the plaintiff, said the jury would not be troubled with the case. It was an action brought by Mr. Gordon Craig against Sir Herbert Tree for detinue in respect of certain theatrical models supplied to Sir Herbert Tree. The parties had been friends for a great number of years, and they had agreed to settle their differences without airing them in public. The settlement had nothing to do with the legal rights or wrongs of the matter. Neither party in the least admitted that he was legally wrong or the other was legally right; it was not in any way an adjustment of the legal right of the parties. Counsel asked that the record should be withdrawn, and that a sum of £100 which had been paid into court by the defendant should be paid out to the plaintiff, and he asked for an order to that effect.

Mr. H. J. Rowlands, for the defendant, explained that the action was brought for the return of certain models which, through some misunderstanding, had been destroyed. Before the action was commenced Sir Herbert Tree had offered to Mr. Craig the sum of £100, and that sum had been paid into court by him. Mr. Craig had agreed to accept that sum in satisfaction of his claim, and counsel was glad

to say the action was settled upon the terms mentioned. It had been agreed each party would pay their own costs. This was to be the only public announcement either of the dispute or the settlement of it.

LEADED COCOANUTS.—FALSE PRETENCES.

At Hereford City Police Court, Mrs. Mary Scott, owner of a coconut stall, was charged with obtaining by false pretences the sum of 11d. from William Ashton with intent to defraud, and Arthur Scott, her son, and William James Miles, her assistant, were charged with aiding and abetting her on Wednesday. Hereford May Fair.—William Ashton, of Westfield Street said on Wednesday evening he went to Mrs. Scott's coconut stall, and in common with others tried his luck. In the front were two nuts on a stand, with another on top, and it looked very tempting. Altogether he had eleven balls, and hit the supposed coconut five or six times, dislodging it at the tenth ball. Miles tossed him another nut, but witness demanded the nut he had knocked off. Miles said, "Have this one; that may be a bad one." He again demanded the nut, and eventually a policeman came up and requested the man to give it to him. This was the nut produced, containing the lead. He saw no notice intimating that any of the nuts were imitations. — The Bench found defendants guilty, and fined Mrs. Scott £5, Arthur Scott £2, and Miles £1, with costs, amounting to £11 19s. 6d.

BEADON v. CAPITAL SYNDICATE AND OTHERS.—ALLEGED MUSIC HALL CONSPIRACY.

In the Appeal Court, before Lords Justices Vaughan Williams, Fletcher Moulton, **13** and Farwell, Phyllis Beadon, of the Patchwork Pierrot Troupe, who was the plaintiff in an action for alleged breach of contract and conspiracy against a number of persons connected with London music halls, appealed from an order of Mr. Justice Lush, who had stayed the action as against Mr. William James Fox, manager of the Holborn Empire, one of the defendants.

Mr. A. E. Woodgate appeared in support of the appeal. Mr. Hemé for the respondent.

A point was dealt with in this matter which Lord Justice Vaughan Williams stated had not been raised for at least fifty years, namely, whether, when an action is brought against several defendants, and one of them pays a sum of money into court which plaintiff takes out in satisfaction, the other defendants must pay plaintiff's costs as well as their own.

Mr. Woodgate said that Miss Beadon was engaged by the Capital Syndicate, Limited, to give a performance at the London Palladium with her troupe at a salary of £75 a week. The contract contained a clause entitling the defendant company to require the plaintiff to give her performance at another hall, on notice, and there was a further clause empowering them to prohibit the performance should they consider it displeasing to the public. After the contract had been made Mr. Walter Gibbons, who was the managing director of the company, discovered that the Palladium was overbooked, and the plaintiff therefore was directed to give her performance at the Holborn Empire, of which Mr. Fox was manager.

This place was also found to be fully booked (continued counsel), and plaintiff was asked to postpone her contract. This being inconvenient, she declined, and then came an act on the part of the defendants which gave

rise to the action. The defendants, it was suggested, engaged a number of men of the roughest description at London, gave them free admission to the gallery at the Holborn Empire, and instructed them to shout down Miss Beadon when she gave her performance, the obvious intention being to enable the defendants to terminate the contract by alleging that the performance was displeasing to the public.

Before the action came on for trial (counsel went on the Capital Syndicate, Limited, paid £250 into court in satisfaction of the whole cause of action, and the plaintiff took this sum out. The other defendants, with the exception of Fox, subsequently obtained an order staying the action as against them upon certain terms as to costs. Fox did not enter his plea that the action had been extinguished until Miss Beadon gave notice to proceed as against him, and the short point now was whether the learned judge was right in holding that the plaintiff, by her action in taking the money out of court, had extinguished the whole action as against all the defendants.

Counsel submitted that the plaintiff was entitled to recover costs as against Fox so far as they were not recoverable from the other defendants. The learned judge had directed the plaintiff to pay Fox's costs, and from this order the plaintiff now appealed.

Mr. Henlé, for Mr. Fox, supported the decision of the Court below.

Lord Justice Vaughan Williams, in giving judgment, said that this was a very important and very remarkable question. He had taken the trouble to inquire, and found that during the whole period from the passing of the Judicature Acts until now no such order as that now appealed from had been made, nor had there been any application for such an order. The statement of claim here charged all the defendants with conspiracy, and nothing had happened to show that they were not guilty.

That was still an open question. All that had happened (his lordship continued) was that the cause of the action had been satisfied, but the action still remained as the basis of orders relating to costs, etc. That, in those circumstances, the plaintiff should be called upon to pay the costs seemed to him wrong and unjust, and the order he made was that in so far as costs were incurred before the acceptance of the money paid into court, they must be paid by the defendant Fox. To this extent the order of Mr. Justice Lush ought to be varied.

Lord Justice Fletcher Moulton was satisfied that the costs in a matter like this were not provided for specifically by the rules, but fell under Order 65, Rule 1, and were in the discretion of the Court. If Mr. Justice Lush exercised his discretion, this Court should not interfere. Assuming he did not, it was for this Court to exercise their discretion. On what facts were they to proceed? By no fault of his own Mr. Fox was unable at a trial to defend himself. Plaintiff had rendered that impossible by accepting the £250 in satisfaction of the whole action. *Prima facie*, if there were no other facts, he should say defendant's claim to costs was a preferable one, and that he was a person who must be assumed to be innocent; and had he heard the application in Chambers, he should have decided that the plaintiff should pay him his costs and this, not as a right, but as an exercise of discretion. That being so, he held that Mr. Justice Lush's order was right, and that the appeal failed.

Lord Justice Fawcett agreed with Lord Justice Fletcher Moulton.

The appeal was therefore dismissed, with costs.

PARKER AND FAIRBANKS v. SOUTH OF ENGLAND HIPPODROME AND ANOTHER. THE TRANSFERENCE CLAUSE AND THE CONSENT OF THE ARTIST.

At the Westminster County Court Judge Woodfall decided the case of Parker and Fairbank v. South of England Hippodrome, Limited, and the Variety Theatres Controlling Co., Limited, which was an action for alleged breach of contract, the amount claimed being £40.

Mr. L. Tyfield was counsel for the plaintiffs, and Mr. Turner represented the defendants.

Mr. Tyfield said the plaintiffs were known as the proprietors of the Gotham Comedy Quartette. At the beginning of March they were appearing in Portsmouth, and, according to their agreement with the defendants, they were engaged to play at the Boscombe Hippodrome during the week ending March 9 at a salary of £40 a week. While at Portsmouth a telegram was received by one of the plaintiffs, Mr. Parker, informing him that their Boscombe "turn" would be transferred to Brighton. It happened that another quartette company, one of the principals of which had formerly been employed by the plaintiff company, was playing at Brighton that week, and as this company imitated the members of the plaintiffs' company in many respects, the plaintiffs felt that it would seriously injure their reputation if they appeared at the same hall immediately after the termination of the engagement of the other company. Provincial audiences, said counsel, were somewhat curious in many respects. They were in the habit of attending one place of amusement week after week, and were inclined to resent what would appear in the nature of a repetition. The plaintiffs' performance consisted of comedy "turns," the imitation of musical instruments, and a considerable amount of original business, and they maintained that in many respects the performance of the other company was practically identical with their own. The essence of a musical comedy entertainment was that it should contain items that were distinctly original, and the plaintiffs, knowing that their business had been largely copied by the other company, and that if they immediately succeeded their imitators at the same hall they would be coldly received by the audience, refused to transfer their Boscombe week to Brighton. They consequently appeared at neither place, and they now claimed for the loss of one week's salary.

Mr. Frank (one of the plaintiffs) gave evidence in support of the counsel's opening statement. He said the other quartet company to which reference had been made gave an entertainment which was in many respects similar to that of the Gotham Quartette, and which he considered had been copied from them. When he heard that they were appearing at Brighton he pointed out that it would be damaging to the Gotham Quartette if they followed them, but the manager of the defendant companies remarked, "Oh, that won't hurt you." Witness dissented, and said the other company must be withdrawn if the Gotham Quartette were to appear. The manager then promised to wire the next morning, but he did not do so.

In cross-examination witness said he was not aware that the salary of his company was nearly that of the other company.

Did you not ring up the defendants' manager and tell him that it was impossible for you to follow the other company?—No. I only suggested that they should have the "turn" altered so as not to be an imitation of my company.

Do you not think that he was the best judge as to whether you followed the other com-

pany would be detrimental to you or to the theatre?—No, I don't think so.

Mr. Harry Fairbanks gave similar evidence, and Mr. Gilbert Spicer and other witnesses stated that there was a great similarity between the performances given by the two quartette companies.

For the defence, Mr. Parnell, booking manager for the defendants, said that in his opinion the plaintiffs would have suffered no damage by following the other company.

Mr. Turner submitted that the plaintiffs were most unreasonable in asking that the other company should change their business, and that in refusing to follow them they themselves broke the contract.

His Honour, in giving judgment, said they must look at the terms of the contract to see what rights the South of England Hippodrome, Limited, had to transfer the engagement from Boscombe to Brighton. The contract set forth that "artists may be transferred to any other theatre with the consent of the artists." Therefore, the first thing to consider was whether there was consent, and if not whether the consent was unreasonably withheld. In his opinion, the plaintiffs did not refuse their consent arbitrarily. Their company consisted of four performers, who had gained some degree of eminence in their profession. Another company who were singing the same songs and imitating the performance of the plaintiff company had performed at Brighton, and the plaintiffs' contention that injury would result to their reputation if they immediately followed the other company at the same theatre did not appear to be other than reasonable, and under such circumstances the performance of the plaintiffs might fall flat and appear stale. Members of the audience might say, "Why: we saw the same thing last week"; and it might lead to remarks in the Press that would be calculated to do some injury to the plaintiff company. The plaintiffs must know their own business best. They had made their own troupe, and must be the best judges as to whether the other performance would be injurious to them or not. On the other hand, the defendants were gentlemen of great experience, and they expressed an opinion that was opposed to that of the plaintiffs. Mr. Turner had tried to make out in cross-examination that the real object of the plaintiffs was not to protect their property, but to try and injure the other quartette troupe, and if they were really trying to do that he would have to hold that the plaintiffs refusing to play was unreasonable. But, in his opinion, the plaintiffs did not withhold their consent unreasonably, and the defendants committed a breach of contract in refusing to allow them to perform at Boscombe. There would accordingly be judgment for the plaintiffs for the amount claimed, with costs.

[See Report of Appeal in which this judgment was upheld, July 2.]

GREEN v. SLEATH.—BREACH OF CONTRACT.

Judge Woodfall, at the Westminster County Court, heard an action in which the 16 actor, Mr. Clayton Green, claimed £32 from Mr. Herbert Sleath, theatrical manager, for breach of contract.

Mr. G. M. Hilbery, counsel for the plaintiff, said the action was one remitted from the High Court. The claim was for four weeks' salary, dating from November 20 to December 18 last. In October Mr. Sleath was contemplating the production of a new play by Mr. Douglas Murray, entitled *The Triumph of Kitty*, and as a preliminary to its being produced in London it was decided to give it a run in the provinces, four towns being decided

upon—Newcastle, Edinburgh, Glasgow, and Aberdeen. On October 19 Mr. Sleath sent for the plaintiff, and in an interview asked him if he would undertake to play the part of Tubby, a leading character in the new play. A salary of £3 a week was mentioned for the first month's performances, and Mr. Green after at first asking for £12, ultimately agreed to these terms. He then attended rehearsals of the play, and at first everything went on satisfactorily. On October 25 Mr. Sleath forwarded a form of contract, and the plaintiff, finding that it contained clauses which he considered bore out the terms arranged, did not take the trouble to sign it, intending to speak to Mr. Sleath on the subject at the first convenient period. Then Mr. Murray, the author of the play, turned up on the scene, and apparently he took an objection to Mr. Green's personality. The character of Tubby was that of a weak, vacillating man, and the author appeared to think that Mr. Green was not suitable for such a part. Accordingly the plaintiff was approached by Mr. Sleath, who informed him that it was not thought desirable that he should play Tubby, and that therefore his engagement would not hold good. Mr. Green replied that he had been specifically engaged for the part, and that if his services were dispensed with the management must stand the racket. The plaintiff placed the matter in the hands of his solicitor, and from the correspondence which followed it appeared that the plaintiff was offered the part of Bernstein, an elderly Jew picture dealer of a very pronounced type, which the plaintiff considered it undesirable for him to take. It was further suggested on the part of the defendant that the plaintiff was engaged to play any part in the play that might be considered by the management most suitable for him, but this was denied.

The plaintiff bore out the statement of counsel as to the verbal agreement, and said he was positive that the defendant said nothing to him as to his engagement depending on the approval of the author. When he was spoken to about playing the part of Bernstein instead of Tubby, he at once declined to play such a part, as it would have been injurious to his reputation.

In cross-examination by Mr. Beyfus, counsel for the defendant, the plaintiff said he had many times been engaged without there being a written contract. He refused two other engagements in order to accept Mr. Sleath's offer. Witness emphatically denied that Mr. Sleath told him the cast would have to have the author's approval.

Mr. Beyfus: Tubby does not sound a very romantic name.

Plaintiff: He was in love with the leading lady. (Laughter.)

He was a slack, lazy, lackadaisical creature? —That was not my idea of the part.

That appears to have been the idea of the author.—It was not mine. We did not agree.

The plaintiff further said that having played juvenile parts he thought it would be detrimental for him to play the part of an old Jew.

Mr. Herbert Sleath, the defendant, said the plaintiff entered into an agreement with him to play Tubby, on the understanding that the engagement was approved by the author. When the latter disapproved, the part of Bernstein, which witness considered a very good part, was offered to the plaintiff at the same salary, and, in witness's opinion, he should have accepted it.

In cross-examination, the defendant admitted that when the agreement was made there was no mention of the probability of

the plaintiff being required to play any other part than Tubby.

Counsel suggested that the contract that was given to plaintiff was of the type that would be given to chorus girls to sign.

The Defendant: Oh, no; it was the sort of contract that would be given to actors for "A" towns.

Mr. Warren, acting manager, gave evidence in support of the defendant's version of the interview with the plaintiff when the agreement was entered into. In reply to a question the witness said: "I considered that if Mr. Sleath engaged the plaintiff at £8 a week he could do as he liked with him."

Counsel: Then you would suggest that you might have sent him to Timbuctoo?—Not when there was another suitable part for him to undertake, as was the case here.

Did you say he would have to have the author's approval?—Yes.

Then why did you not put it in the contract that we have heard so much about.

Mr. Douglas Murray, the author of *The Triumph of Kitty*, said he had been a dramatic author for twelve years. He did not consider the plaintiff suitable for the part of Tubby, and the part of Bernstein would, he was convinced, not have injured Mr. Green's reputation. It was a really good part.

His Honour, in giving judgment, said he had to decide a dispute between two gentlemen whose good faith could not be impugned, and the unpleasant duty fell to his lot of giving a decision as to the recollection of the actual agreement entered into. After perusing the documents between the parties, he could come to no other conclusion than that they corroborated the case put forward by the plaintiff. The question was whether the plaintiff was definitely engaged to play Tubby for the four weeks' tour, and he (the judge) was of opinion that he was so engaged before the author expressed either approval or disapproval. As to whether the fact that the plaintiff refused to play the part of Bernstein could be advanced in mitigation of damages, he thought not. Had he done so, the plaintiff, according to the correspondence, would only have received two week's salary. It seemed reasonable—and, surely, the plaintiff should be the best judge of his own capabilities—that he might consider the part of Bernstein one which, if he played it, would be injurious to his reputation. If the defendant could prove that the plaintiff was an actor who was incompetent to play the part of Tubby it would be different, but, under the circumstances, he thought the defendant made himself liable on the contract, and there would be judgment for the plaintiff for the amount claimed, with costs.

HARRIS v. SMITH.—LIBEL.

Before Mr. Justice Scrutton and a special jury, in the King's Bench Division. **21** Frederick James Harris, a theatrical manager, sued Mr. Charles Aubrey Smith, a solicitor, for damages for alleged libel contained in a letter written to Mr. J. A. E. Malone, of the Adelphi, on November 29, 1911. The defendant pleaded privilege and justification.

Mr. Stephen Lynch appeared for the plaintiff, and Mr. Sanderson, K.C., and Mr. E. Grimwood Mears for the defendant.

Mr. Lynch, in opening for the plaintiff, said that in the autumn of 1911 the plaintiff was manager of Mr. George Edwardes' *The Girl in the Train* company. At the end of November the company were at the Kennington. Mr. Robert Evett, who had been playing in the company, had to go away to Vienna with Mr. George Edwardes. Mr. Evett's name was blacked out of the bills, and that of his under-

study appeared. Another actor, Mr. De Frece, who was suffering from a sore throat, telegraphed on November 29 that he was unable to appear. On that evening Mr. Smith, the defendant, who was accompanied by Miss Lily Iris, an actress, visited the theatre. At the end of the first act the lady approached Mr. Brandreth, the manager of the theatre, and complained that she had not seen Mr. Evett and Mr. De Frece.

Mr. Harris, the manager of the touring company, saw her, and explained that he was not to blame for the absence of those two actors. He pointed out that directly the curtain went up the lady could have seen that those two actors were not present, and that if she had liked she could have had her money back, and he offered to let her have her money back then. The lady became more angry still, and said that some announcement should have been made at the box-office. A crowd gathered, and Mr. Harris, who offered to show the telegram he had received from Mr. De Frece, retired. That evening Mr. Smith wrote a letter to Mr. Malone, which was the libel complained of.

The letter ran as follows:—

Dear Sir,—I was exceedingly disappointed to find that neither Mr. De Frece nor Mr. Evett was able to appear at the Kennington Theatre this evening, especially as I had journeyed thither purposely to see these two gentlemen.

I ventured to suggest to the manager that it was customary in such cases to display some notice to that effect at the box-office or elsewhere for the benefit of those intending to purchase seats.

With an indifference that hardly did justice to his position, he informed me that it was not customary to do any such thing, but offered to refund to me the money I had paid, I admit.

Surely it would be more satisfactory on such occasions, rather than leave them to find it out for themselves, and have to suffer indignity if they venture to make so bold as to complain.

Plaintiff said that he had been a theatrical manager for over twenty years. His manner to the lady and gentleman was courteous, and he did not subject either of them to any indignity. Miss Iris, who said that she was in the profession, was talking very loudly. Plaintiff offered her the telegram, but she would not look at it. It was not true that defendant looked at it, and that witness snatched it from him.

Are you now managing for Mr. George Edwardes?—No, I would like to be.

Cross-examined by Mr. Sanderson: Do you suggest that you are not employed by Mr. Edwardes in consequence of this letter?—I do, indeed—not at this particular moment, because there is no employment for me at this period of the year, but there might have been in the autumn.

How do you know you will not be employed?—Mr. Edwardes has informed me so.

Mr. Brandreth, manager at the Kennington, gave evidence to the effect that Mr. Harris was polite.

Further evidence was given that Miss Iris spoke loudly, and that plaintiff behaved politely to her and the defendant.

Mr. Sanderson, for the defendant, said it was absurd to say the plaintiff had suffered any damage whatever from this letter, because on the 28th, the day before this alleged libel was published, Mr. Harris had a letter from Mr. George Edwardes, saying he regretted he would not be able to find him employment after Christmas. Mr. Smith had written to Mr. Malone, because he was told he was the

proper person to write to. He was on terms of confidence with Mr. Edwardes, and was one of his managers, and if he was, as Mr. Smith supposed, Mr. Edwardes's general manager, there was nothing improper whatever in the letter.

Mr. George Edwardes, examined by Mr. Sanderson, for defendant, said that Mr. Malone had been associated with him for fully twenty five years. Mr. Malone was the general manager of some of his provincial tours, and also assisted him in the management of the Adelphi. Mr. Malone would be the proper person to write to in regard to certain tours, but not in this instance. He was a well-known man in the profession, but he had nothing to do with the Kennington. Witness had felt very much annoyed. He thought the letter was a privileged communication to him, and he did not think Mr. Harris ought to have taken any notice of it. There were instructions that when a prominent artist was not to be present a printed notice had to be exhibited, but it took some time to get the notices printed.

Cross-examined: He had always known Mr. Harris to be a courteous manager. The public were entitled to make complaints, and his managers were there to see what was wrong. After hearing the plaintiff's evidence he would have sided with him.

Defendant, in the witness-box, complained of plaintiff's manner at the Kennington. When witness was looking at the telegram it was taken out of his hand by plaintiff. Miss Iris was a lady who was on the stage. Miss Iris suggested that he should write to Mr. Malone. He wrote the letter from the club at which he lived. He was a solicitor, but did not now practise.

Miss Lily Iris said she had gone to the Kennington especially to see these two gentlemen act. She complained of having been brought all across London on a foggy night to see these two act when they were not in the cast. Mr. Harris said it was not his fault. He offered to give them their money back. His manner was very managerial; he terminated the discussion by declining to discuss the matter further.

To questions left them by Mr. Justice Scruton the jury returned the following answers:—(1) The letter was defamatory; (2) the statements made in the letter were not true; (3) the statements were not made maliciously; (4) writing to Mr. Malone was not a proper way of communicating with Mr. George Edwardes; (5) the plaintiff suffered damage to the amount of £10.

Judgment was entered accordingly for the plaintiff, with costs.

ROSE v. HYMAN AND ANOTHER.— CHAPEL AS KINEMATOGRAPH HALL.

In the House of Lords before the Lord Chancellor and Lords Macnaghten, 21 Atkinson, and Shaw, judgment was given in the appeal which arose out of the conversion of the Adelphi Chapel, Hackney Road, into a cinematograph house, their lordships allowing the appeal.

Walter Hyman and Adolph Rosenthal, the appellants, both residing in London, sought to set aside the judgment of the Court of Appeal, which affirmed an order of Mr. Justice Horridge and three orders of Mr. Justice Ridley. Respondent was Mrs. Mary Rose.

Appellants paid £1,750 for the premises, which they intended to use as a cinematograph hall. To do this certain alterations and repairs were necessary. Respondent raised an action while the work was in progress, claiming

damages for injury to the reversional interest. Mr. Justice Horridge granted an injunction until the trial of the action, while Mr. Justice Ridley dismissed the application of appellants in the action for relief against the alleged forfeiture of the lease. The Court of Appeal, by a majority, affirmed the orders appealed against.

It was denied by appellants that any work they were carrying out would prevent the building being used as a chapel if so desired, while they urged that the work had made the building more suitable and convenient for use as a chapel, and would greatly increase the value of respondent's reversion. They said they had no intention to dedicate any of the land round the chapel to the use of the public. They also offered to deposit a sum of money to restore the premises to their original condition. The Master of the Rolls and Lord Justice Fletcher Moulton thought the works contemplated were breaches of the covenants and amounted to waste, but Lord Justice Buckley disagreed. Appellants contended that there was nothing in the lease to prevent the building being used for business premises.

The Lord Chancellor, in giving judgment (in which Lords Macnaghten, Atkinson, and Shaw concurred), said there had been breaches of covenant, as to which there was no doubt they must be remedied as a condition of relief. But the real dispute related to certain alterations which had been effected, and were insisted upon by appellants for the purpose of turning the chapel into a place of public entertainment. He had examined the lease, and had come to the conclusion arrived at by Lord Justice Buckley. He found nothing in the lease which required that the building should be used as a chapel. Certain trades were forbidden, but there was nothing to prevent other trades. Nor was there anything to prohibit internal alterations suitable for such trade. Again, there was a covenant not to vary the front elevation, and a covenant for supporting, upholding, and maintaining. He did not regard that covenant as prohibiting such alterations as those in question. He did not think it waste in this case if a movable railing were put up in place of a wall and iron railing. No harm was done to anyone, and the reversion was in no way injured. The internal changes he considered quite legitimate for the purpose which he held to be allowed by the lease. Appellants were willing to deposit a sufficient sum to secure the restoration of this building to its former condition at the end of the lease. As they were asking for an indulgence in regard to other admitted breaches of covenant, he thought the execution of this offer should be made a condition of relief without too curiously inquiring whether the offer was in excess of what the Court would exact, and he agreed that those terms should be in the form suggested by Lord Justice Buckley.

The appeal was allowed.

DAWNEY v. MULHOLLAND.

In the Official Referee's Court Mr. Muir Mackenzie delivered reserved judgment. 23 After a prolonged hearing, in an action brought by Messrs. Dawney and Sons, Limited, steel constructional engineers, of London and Cardiff, against Mr. J. B. Mulholland, theatrical manager, to recover £2,301. balance of an account alleged to be due in respect of steel constructional work at the Wimbledon Theatre, of which the defendant is the proprietor.

The defendant admitted the claim, but said that the work should have been completed by June 30, 1910, but was not completed until

November 3, 1910, and that under the contract he was entitled to £25 a day as penalties. Defendant also counter-claimed damages on the ground that he had been prevented from producing plays which he was under contract to produce during the autumn season.

Plaintiffs denied that they were responsible for the delay, and said that the work was carried out in as short a time as possible, but pleaded that they had been handicapped by the absence of adequate plans.

Mr. J. R. Randal and Mr. H. Cohen appeared for the plaintiffs; Mr. Maurice Drucquer and Mr. Bodoano for the defendant.

The Official Referee said there had been some delay, and the steel work should have been completed about three weeks earlier than it actually was. On the counter-claim he awarded the defendant £300. There would be judgment for the plaintiffs for the amount claimed and judgment for the defendant on the counter-claim for £300. He gave the plaintiffs the whole of the costs of the action, but he would not award the defendant the whole costs of the counter-claim, because he (the Official Referee) thought it was exaggerated and to a great extent it failed. He would award the defendant one-third of the costs of the counter-claim.

JUNE.

LEONISE v. WILLIAM.—PICTURE PALACE AND ITS BAND.

At the Westminster County Court, before Judge Woodfall, Mr. Ugo Leonise, a musician, claimed £40 from Mr. W. William, described as a theatre manager, of 382, 384, and 386, Edgware Road, for alleged breach of contract.

Mr. W. de B. Herbert, counsel for the plaintiff, said the matters which gave rise to the action occurred in October and November of 1911. In the former month the defendant entered into negotiations with the plaintiff to supply a band of six performers for the Imperial Theatre, Edgware Road—a picture house—at a remuneration of £10 a week. The band gave a rehearsal on a Sunday at Mr. William's houses, and great satisfaction was expressed with the performance. A verbal agreement was entered into to the effect that the engagement should be terminable by a month's notice, but on November 18 the plaintiff received a letter complaining of the band and intimating that their services would not be required after the end of the week.

The plaintiff gave evidence in support of counsel's opening statement, and added that to meet the requirements of the engagement he spent £6 or £7 on music, and when the band was dismissed he failed to get another engagement for something like three months.

Cross-examined by Mr. Cairns (counsel for the defence), the plaintiff said it was true that some of the musicians were changed after the agreement was entered into, but said the substitutes were equal in ability to those whose places they took. He himself played solos, and he did not hear the defendant make any complaint.

The defence was that the agreement was for a month on trial, that the plaintiff introduced different musicians into the band from those who played at the rehearsal, and that some of the players proved so incompetent that the business of the theatre was damaged in consequence.

His Honour, in giving judgment, said that in one of his letters the defendant had made a specific reference to a month's notice, and in

none of the documents written to the plaintiff had he complained of such incompetence as was alleged in evidence. It was true that the defendant wrote: "I am sorry your music does not suit and that you have supplied different musicians." There was, however, no contract to supply certain musicians. Many cases of that kind came before that court, and when certain artists were contracted for they were put in the agreement. Under all the circumstances, he thought the plaintiff had established his claim. He did, however, receive what was equivalent to a week's notice, and there would be judgment for the plaintiff for £30 and costs.

KREMER (CLERC) v. THE ALHAMBRA, LTD.—AN OBJECTIONABLE SKETCH.

Before Mr. Justice Scrutton in the King's Bench Division, Elise Kremer, professionally known as Elise Clerc, ballet mistress, sued the Alhambra Co., Limited, for £40, four weeks' salary, for the defendants' failure to produce early this year a sketch entitled *You May Telephone From Here*. The defendants pleaded that they were entitled to determine the contract on the ground that the sketch was objectionable, and that they had the right to dismiss the plaintiff.

Mr. Valetta appeared for the plaintiff, and Mr. Norman Craig, K.C., and Mr. Storrey Deans appeared for the defendants.

It appeared that by the agreement the plaintiff undertook to produce the sketch for four weeks from January 29, 1912, at a salary of £35 per week, rehearsing and performing it in a correct and satisfactory manner. Clause 6 of the agreement provided that "This act is accepted upon the introduction of and representation made by the engaged's agent, but if it should be considered in the opinion of the management impracticable for working or accommodating upon the Alhambra stage the employer shall have the right of cancelling the engagement. If the engaged should, in the opinion of the employer, be considered incompetent to fulfil the duties of the engagement, or if the performance shall be considered by the employer in any way objectionable, dangerous, or hazardous, the engaged will be subject to dismissal at any time." By the following clause four weeks' salary was fixed as liquidated damages in the event of a breach by either party.

The defendants admitted that they had not allowed the performance to take place, but alleged that this was on the ground that it proved to be objectionable, the passages complained of being marked on a copy of the performance returned to the plaintiff on January 30, and that the plaintiff, despite their objection, continued to include these passages in her rehearsal. They counterclaimed the liquidated damages of £140, but this claim was not persisted in.

Mr. Valetta explained that the sketch was to have been produced at the Alhambra on January 29. There was a rehearsal on January 25, and Mr. Alfred Moul, the managing director of the Alhambra, was present. The sketch ran thirty-four minutes. Mr. Moul said that it was too long, and under his direction Mr. M. Dudley who wrote the sketch, cut out certain parts. There was no complaint that anything was objectionable except the length. After the sketch had been cut down, so that it could be played within twenty-five minutes, Mr. Moul said: "Like that it will be all right." On January 26 the sketch was again rehearsed. Mr. Bryan, the stage manager at the Alhambra, said: "You are off the earth, not on the programme. The programme is full." The plaintiff was told the sketch

could not be produced on the 29th. The company attended on that day, and were not allowed to produce it. It was then suggested for the first time that the sketch was objectionable.

The plaintiff, giving evidence, said she had produced many of the ballets at the Alhambra and Empiro. Until she had a letter from the defendants' solicitors on January 29 she did not know it was said there was anything objectionable in the sketch.

Mr. Norman Craig, K.C. (cross-examining): Has the sketch been produced?—No, it was going to be for the first time at the Alhambra.

You agree that if the defendants thought a performance was objectionable you should be subject to dismissal?—If we did not alter it according to what the management wanted.

Re-examined.—It had been licensed by the Lord Chamberlain.

Mr. M. Dudley, who wrote the sketch, said that at the rehearsal Mr. Moul only complained of the length of the sketch.

Witness said the management did not object to particular words. There was nothing objectionable in the sketch, and after the first rehearsal Mr. Moul did not say it was objectionable.

Mr. Craig: Which were the two most laughable characters they intended to cut out?

Witness: The characters of the two swells.

Counsel said in the sketch a scene was divided in the middle, showing a bedroom and a sitting room. A middle-aged gentleman named Fogg went to bed in the bedroom. A telephone had been installed inside the sitting-room, and the company had put up outside the usual notice, "You may telephone from here." The thread of humour running through the sketch was that Fogg was kept out of bed by people going to use his telephone. These people included a clergyman, a burglar, a young lady, a swell clubman, a sportsman, a coter, and two young swells.

Mr. Craig referred to various incidents and words in the sketch, and witness denied that they were vulgar or objectionable.

For the defence, Mr. Moul said an idea of the sketch had been conveyed to him, but he had not seen the script before the first rehearsal. Was the sketch, as rehearsed, in your honest opinion objectionable?—Yes.

Witness said that the plaintiff sat with him in the grand circle during the rehearsal, and she admitted to him that it was far too long, and that a great deal of it would have to be taken out. As to the incidents he told her it was a "coarse farrago of nonsense." It was not true that any of the script was produced to him on that day or that he made or indicated certain alterations. He never said, "Like that it will do." Owing to this sketch not being produced another turn which cost £50 per week instead of £35 had to be obtained.

Cross-examined.—When he entered into the agreement what he had to guide him was a description of the sketch from Mr. Dudley, and the assurance of the plaintiff that it was a rattling good fero.

His Lordship said that all the defendants had to show was that their disapproval, whether reasonable or not, was honest. He was satisfied that the manager's disapproval was honest. If he had had to express any opinion of his own, he should have agreed with the opinion of the manager that the piece was "a coarse farrago of nonsense." He was satisfied, further, that the manager never did give his approval of the piece in the later shape it assumed. There would therefore be judgment for the defendants on the claim, with costs. The counterclaim was not persisted in.

His Lordship added: "I desire to say in addition that I am not sorry the Court has been

able to support a music-hall management in raising the character of its performance." He added that he was surprised that the Lord Chamberlain's department should have passed some of the stuff contained in the manuscript.

REINHARDT v. PAYNE.—ROYALTIES ON *THE MIRACLE*.

Professor Max Reinhardt, the producer of *The Miracle*, the wordless play at 6 Olympia, had agreed, it was stated in the King's Bench Division, to accept £1250 and costs in settlement of an action against Mr. F. H. Payne and another for royalties on the play.

Mr. Shearman, K.C., in announcing the settlement of the case, said that Professor Reinhardt had only arrived from Germany the previous day. The action was brought against two gentlemen connected with the company owning Olympia. There was a dispute as to the royalties, and counsel was sorry to say that in the pleadings there was a statement alleging misrepresentation on the part of the plaintiff. That was the only thing that had stood in the way of a settlement. The defendants were now satisfied that there was no justification for any such statement, and it had been unreservedly withdrawn. The defendant had consented to pay the plaintiff what was substantially the whole of his claim and a counter-claim by the defendants about cinematograph rights, which raised some nice points of law, would be withdrawn. The agreement was that the defendants would pay to the plaintiff £4,250 and costs on terms which would be endorsed on counsels' briefs.

CADLE v. THE HARMONY FOUR.—CLAIM FOR COMMISSION.

Before Judge Woodfall, in the Westminster County Court, Mr. Ernest Cadle,

6 theatrical agent, sued the Harmony Four for £6 10s. in respect of commission on engagements secured for the defendants at the Holborn and Islington Empires. The hearing had been adjourned four times in consequence of the defendants having been in Vienna and other places abroad.

The plaintiff obtained various engagements for the defendants, about which no dispute arose, but in regard to the two engagements at the Holborn and Islington Halls the defendants alleged that their manager, Mr. Berger, secured these on his initiative, and expressly stipulated with the plaintiff that he was not to book the Harmony Four for the London Theatre of Varieties, to which company the two halls in question belonged.

His Honour said the case rested on the recollection of two gentlemen of what actually occurred something like five years ago. Under such difficult circumstances he must be guided by a letter written by Mr. Berger to the plaintiff at a time when no litigation was pending. In that letter Mr. Berger said: "Please find £5, for which give me credit. Will send you some more as soon as I possibly can." No mention whatever was made in the letter of an unjustifiable claim being made. There would be judgment for the plaintiff with costs.

FRIEDMAN v. PORTER.—"TAKING OVER" ARTISTS.

At Lancaster County Court before Judge Haas Hamilton, Jake Friedman, actor, 14 161, Clapham Road, was plaintiff in an action against John Porter, proprietor of the Hippodrome, Lancaster, to recover £27 alleged to be due under a written guarantee that if plaintiff accepted an engagement to perform at the Hippodrome during the week commencing April 5 last defendant would guarantee

that plaintiff's share should not be less than £40. It was alleged that defendant only paid £18, and £27 was claimed as balance, or in the alternative damages for breach of contract.—Mr. J. T. Sanderson, for plaintiff, stated that he was in a substantial way of business, and travelled with a company of twenty. His usual fee was £90 a week, and he paid salaries amounting to £35 a week. The week before coming to Lancaster plaintiff was at Glasgow, and as the week beginning April 15 was vacant, and he was the week following at Runcorn, he wired to a theatrical agent in London asking if he had anything for that week, and as a result an agreement was made that plaintiff should perform at the Lancaster Hippodrome, and receive 60 per cent. of the gross takings; and it was guaranteed that his share of the receipts, not the gross takings, should be not less than £40. The gross takings were £90 5s. 9d., of which plaintiff's share was £54 3s. 4d. Out of that sum he had to pay £41 13s. 4d. to artists he had taken on, and only received £13.—Plaintiff said his turn was called *The Dutch Corporal*, and he appeared in it as a Dutch comedian. He had to pay the salaries of his company every week, and could not accept engagements without a guarantee. If the guarantee had not been included in the agreement he would not have signed it.—Cross-examined by Mr. J. C. Jackson, plaintiff said he paid Barnard, the Liverpool agent, 5 per cent. commission. He understood that defendant had already engaged a number of artists for that week, and that he (plaintiff) was to take over the liabilities of £42 and receive 60 per cent. of the gross takings. He replied that he must have £40 guarantee, and the point was incorporated in the agreement which he signed.

Did you take over the liability of £42?—It is on the contract.

As a matter of fact, what you did get was 60 per cent., but you had to pay £41 odd out of it, so that you only got a balance of £13?—That is what I was paid.

What you suggest is that you should have had £42 for the other artists and £40 for yourself and company?—I did not suggest the £42 at all. I said I wanted £40 to pay my own artists.

After sending that telegram did you sign the contract?—Yes, because the guarantee is on the contract according to the telegram.

When you sent the telegram you did not intend to take over the £42 liability?—I did, because I was doing a speculation.

Mr. Jackson contended that plaintiff had to pay the £42 liability which he assumed out of the 60 per cent. (his share) of the gross takings, amounting to £54, and that he had received £14 above the guarantee.

Mr. David Barnard, theatrical agent, Liverpool, who had been subpoenaed in defendant's behalf, said Mr. Porter asked what the £40 meant, and witness told him it was towards the liability of plaintiff's contract for artists already engaged. Plaintiff, witness added, had run shows on a similar contract at two towns since visiting Lancaster, and the matter had been settled without dispute. A similar guarantee was inserted in all "sharing terms" contracts to cover the cost of artists taken over.

After evidence had been given by defendant, and Mr. Sanderson had replied, his Honour found for defendant, remarking that he was sorry for plaintiff.

DARE v BOGNOR URBAN DISTRICT COUNCIL.—UNFIT CHAIRS.

In the Court of Appeal before Lords Justices Vaughan Williams, Fletcher Moulton, and Buckley, the defendants in the case of *Dare v. Bognor Urban District Council* applied for judgment or a new trial on

appeal from a verdict and judgment at trial before Mr. Justice Avory and a common jury.

In 1920 Mr. Dare entered into an agreement with the council to provide a band between June 27 and September 18, 1920, on the promenade at Bognor, the terms being that the defendants should supply 500 chairs for a weekly rent of 26s. 8d. The chairs were of the folding canvas description, and the plaintiff complained that more than 200 of them were unfit for use, and in some cases broke down when sat upon. In his action plaintiff claimed damages for this alleged breach of the contract and for shortage of chairs; also damages in respect of loss of profit caused by the defendants placing additional fixed seats in the enclosure for the use of visitors. The loss was put at £250. The defendants pleaded that the chairs were fit and sufficient in number, and that the plaintiff suffered no loss of profits, and counter-claimed for damages for alleged breach of agreement on the part of the plaintiff by failing to keep the chairs in repair.

The jury found that the chairs were not reasonably fit for use either when delivered or afterwards, and assessed damages on that count at £75. They also awarded £60 for loss of profits caused by the defendants placing additional seats in the enclosure. On the counter-claim they awarded the defendants £3 4s. for loss or non-repair of chairs.

Mr. Hohler, K.C., and Mr. C. M. Pitman were for the appellants, and the respondent was represented by Mr. Waugh, K.C., and Mr. H. M. Given.

Mr. Hohler submitted that there was no implied warranty that the chairs were fit for use.

Lord Justice Moulton: If they were not reasonably fit for use they were not chairs under the contract.

Mr. Hohler: The plaintiff undertook to repair them.

Lord Justice Buckley: If you hand over proper chairs he has to keep them in repair, but he has not to keep improper chairs in repair. You say whether they were proper or improper chairs does not matter. If a visitor asked an attendant for a chair, and the attendant said, "Take this, No. 252," would that be a specific chair? And if the visitor sat down for better or worse, and it smashed under him, would he have no remedy?

Mr. Hohler: The plaintiff had an opportunity of inspecting the chairs.

Lord Justice Buckley: So, I suppose, would the customer have.

The hearing was continued on June 17, when judgment was delivered.

Lord Justice Vaughan Williams said, in respect of the claim in regard to the free seats provided by the council, the only right granted to the plaintiff in his contract was the sole right to place chairs on hire. By the contract the plaintiff was entitled to make collections from the public, but was not allowed to solicit contributions from anyone who had paid for the use of a chair. The jury had found that the presence of the free benches amounted to a substantial interference with the plaintiff's receipts from the letting of the chairs, but it was consistent with that finding that the takings of the collections were quite as big as any loss arising from a number of the plaintiff's chairs not being occupied because the public were supplied with free seats. On the claim as to the unfitness of the chairs, he thought they could not interfere with the finding of the jury.

Lord Justice Buckley said it was obviously to the interest of Mr. Dare to get the largest audience he could, and to get as large an audience from whom he could solicit contributions. By placing free seats in the enclosure the council were attempting to attract a larger

audience from whom contributions could be solicited, and doing nothing in breach of their covenant. The £60 must be struck out of the judgment. The judgment for the £75 would stand, and the counter-claim would not be interfered with.

Lord Justice Fletcher Moulton delivered judgment to the same effect.

The Court allowed the appeal in respect of the £60, and dismissed the appeal relating to the £75, and did not interfere with the counter-claim. No order was made as to costs.

JOSEPH v. PRESTON.—BREACH OF CONTRACT.

At Arundel County Court before Judge Markarness. Harry Joseph, manager, **18** of Littlehampton, sued Fred Preston for £10 for damages for breach of contract. Mr. Lemon appeared for Mr. Joseph, and the defendant, who did not appear, was not represented.

The evidence of the plaintiff showed that he engaged Mr. Fred Preston during the run of his pantomime, and that defendant was playing the wolf. Mr. Joseph was paying him £2 5s. a week, which was 15s. more than the amount stated in his contract, in which the clause providing a fortnight's notice on either side had been struck out. At Gloucester the defendant tendered a fortnight's notice, which plaintiff declined to accept, and when the company left for Belfast, although defendant was on the platform, he would not make the journey. Plaintiff was accordingly put to some expense and inconvenience in finding a substitute. Defendant left on April 27, and the tour did not end until June 1.

His Honour said there had clearly been a breach of contract and gave judgment for the plaintiff, with costs.

FOSTER v. MARINELLI.—AGENTS' DISPUTE

In the Westminster County Court before Judge Woodfall, Foster's Variety Agency, Limited, of New Coventry Street, W.C., claimed £40 from Marinelli's Variety Agency, Charing Cross Road, in respect of commission due on variety theatre engagements obtained for Mr. Seymour Hicks and his company.

Mr. G. C. Rankin was counsel for the plaintiffs, and Mr. J. Davis, solicitor, represented the defendants.

Mr. Rankin said the plaintiffs' case was that through the instrumentality of Morris's Agency Mr. Seymour Hicks's company was booked for the Barrasford halls at Brighton and Southsea in 1909, an agreement being made between Messrs. Morris and the defendants, who were Mr. Hicks's sole agents, that the commission should be divided. This was in 1909, and the money claimed was in respect of commission for engagements at the same halls in 1911, the plaintiffs suing under a deed of assignment from Messrs. Morris, the American agents, who had transferred their London branch to Foster's Agency.

Mr. Murray, formerly in the employ of William Morris, Incorporated, as European manager, said their business was the importation to America of English artists, and in 1909 he obtained an engagement for Mr. Seymour Hicks and Miss Zena Dare. He understood that the commission was to be divided with the defendants. Subsequently he arranged two other dates at the same theatres at Brighton and Southsea at similar salaries.

Mr. Walheim, formerly the defendant's manager in London, said he made the agreement

in 1909 with William Morris, Incorporated, in connection with Mr. Seymour Hicks's company, and in August he paid the percentage on the 1909 contract. There was an arrangement for two more weeks without any change in the salary.

Mr. Foster spoke to the transference of the branch business of William Morris, Incorporated, and said he gave instructions in regard to the deed of assignment.

Mr. Davis submitted that there was no proof of the execution of the deed. In an English company the seal could not be affixed without the direction of the board, and in this case there was no evidence of the seals being properly affixed. This, he maintained, was not an assignment as required by the Judicature Act. Further, there was no written evidence in proof of the plaintiffs' case.

His Honour said he must assume that the requirements of the American law had been complied with, and he was of opinion that the execution of the deed had been proved. He found the defendants actually recognising for two years the contract between the parties. There would be judgment for the plaintiffs for the amount claimed, with costs.

STIPPS v. KANDT.—DAMAGES FOR BREACH OF CONTRACT.

In the West London County Court before his Honour Sir W. Lucius Seife and a **19** jury, a case remitted from the High Court was heard in which John William Stipps, xylophone player and drummer, claimed £45 10s. damages from Julian Kandt, band director.

Mr. J. B. Melville, who appeared for the plaintiff, informed the Court that on November 14, 1911, an agreement was made for a tour commencing on March 4, 1912, his salary being £4 5s. per week. In January, 1912, plaintiff was asked to play at Newport and Basingstoke, but declined the former engagement, he having a private objection to that place. Defendant wrote him that if he could not accept both dates he must decline both, and this he did. Following this, defendant wrote him: "Under existing circumstances, I take it you will not care to fulfil the engagements under the contract for 1912; in fact, that you will be pleased if I release you from same. I am quite willing to do so." Furthermore, I may say that it will be advisable for both of us, as no pleasant business relations can exist between us any more." When the tour should have commenced, in March, he expected the customary card notice when and where to turn up, but no such card arrived, and plaintiff took it that another player had been engaged in his place.

Plaintiff said that as he did not receive the usual card he considered that defendant had cancelled the contract for the tour, and he held himself open to take other engagements. He had done so, and had earned £41 less than he would have had under the contract. Not being advised of the start of the tour, he knew that he was not wanted, and that if the musical director refused to have a player, that player could not force himself into the band.

Defendant said that when a musician signed his contract with him he had the first call on the performer's services. When the plaintiff declined to go to Newport, he returned the cards for other engagements, which he (defendant) understood to be that plaintiff had gone out of the contract.

The jury found for the plaintiff, and assessed the damages at £25.

Mr. Valletta asked for a stay of execution. His Honour refused the application, and entered judgment for £25 and costs.

WOOTTON v. CLARKE.—CLAIM FOR SALARY.

At the Clerkenwell County Court a claim was made by Alfred Wootton, professional vocalist, of St. Anne's Road, Haringway, against Lucy Clarke, professional vocalist, of Loraine Mansions, Holloway, for £5, as salary in lieu of notice.

Plaintiff said that in February he was engaged by defendant for a tour which was to commence on May 13. His salary was to be £2 per week. He attended two rehearsals in April and one on May 1. On May 2 he received a letter from defendant, in which she stated, "From what I have seen of you to-day I am inclined to think you will not suit me." He saw the defendant about the matter. She asked him to give up all idea of continuing the engagement, and said he was incompetent, in her estimation.

Plaintiff added that he was suffering from a very bad cold during the three days of the rehearsal. He mentioned that to the defendant. He was informed that someone else had been engaged to take his place.

In cross-examination plaintiff said he agreed to give two weeks' rehearsals free. There was a full-dress rehearsal on May 13. He did not attend that because he had to attend another rehearsal in the West End. He offered to take part in the performances during the first week.

The defendant, in evidence, said that after the plaintiff had attended two or three rehearsals she felt quite sure he would not suit her. But she was willing to give him a fortnight's trial if he had put in his rehearsals. Her intention in writing the letter of May 2 was that plaintiff should finish the rehearsals and that he should work for the first fortnight. He never came to any rehearsal after that.

Replying to her solicitor, defendant said that on the Monday of the performance they had a band rehearsal, which she asked plaintiff to attend. She received a reply that he was rehearsing elsewhere. By the terms of her contract she was to have nine performers on the stage at the same time. She was placed in some difficulty in getting another man to take plaintiff's place.

His Honour, in giving his decision, said there was no reflection on Mrs. Clark's good faith in the matter, but there was enough evidence to show that on May 2 she said something which justified plaintiff in assuming that his services were not required. Judgment would be for plaintiff for £5, and costs.

MILLER v. MELODRAMA PRODUCTIONS SYNDICATE.

At the Wandsworth County Court Mr. Frank Miller, who appeared as one of the 24 Anarchists in the play *After Midnight* when presented at the Shakespeare, Clapham, brought an action for compensation for injury to an eye caused by a gunshot wound. It was explained by Mr. G. A. Nichols that one of the scenes in the play was an Anarchists' den. Plaintiff, who is a hotel painter in the day time, was one of the band of Anarchists, who had to fall out among themselves, their instructions being to fire as many shots as possible with their revolvers and to overturn chairs. One of the performers fired within close range of the plaintiff's eye, and some of the powder entered the eye, severely injuring it.

Mr. Nichols stated that the respondents, the Melodrama Productions Syndicate, had offered £35 compensation, which plaintiff was willing to accept.—His Honour accordingly made this award.

BAUGH v. BOLTON HIPPODROME.—BREACH OF CONTRACT.

Mr. Frederic Baugh claimed £50 on a contract in an action against the proprietors of the Hippodrome, Bolton, before Judge Woodall in the Westminster County Court. The defendant's counter-claim for £70 in respect of alleged breach of contract.

Mr. F. H. Baber was counsel for the plaintiff, and Mr. Beyfus represented the defendants.

Mr. Baber said the action arose out of the production of a drama called *On the Frontier* at the Bolton Hippodrome in April, 1912. The contract between the parties stipulated that plaintiff should receive £120, or fifty per cent. of the total takings whichever was the larger, but on the Saturday night when payment became due, only £70 was paid, leaving a balance of £50 due. Earlier in the year *On the Frontier* had been played at Sadler's Wells and other theatres around London, and the same company was sent to Bolton, and no complaint was made until the end of the week, when objection was taken to the number of players and supers. On the Saturday when the £120 was due only £100 was taken, and £50 was then offered by the defendant's manager, but this was refused, and ultimately £70 was paid on account.

Mr. Carmichael, stage-manager of the *On the Frontier* company, said the cast was the same when the piece was played in Bolton as when it was produced in London and neighbourhood. The business done at Bolton was certainly bad, but the manager explained this by saying that it was due to the coal strike, the tropical weather, and several opposing attractions.

Mr. Archibald Parnell, called for the defence, said when he arranged with the plaintiff for *On the Frontier* to be sent to Bolton he was told that there would be twenty-six principals and thirty supers. Instead of that, only eleven principals, nine in a band, and fifteen supers appeared.

Mr. Arthur Harrison, manager of the Bolton Hippodrome, said the week in which *On the Frontier* was played at that establishment proved to be the worst of the year. Fifty per cent. of the takings was offered the plaintiff on the Saturday, and this was increased to £70 only in order that the theatrical company should not have to stay in Bolton.

Mr. Beyfus contended that there should have been fifty-six persons in the company, and further, that the company was inefficient.

His Honour held that the plaintiff produced the drama as he contracted to do, and gave judgment for plaintiff on both the claim and counter-claim, with costs.

LAURI v. PARR.—ARTISTS AND DISTRIBUTING BILLS.

Before Sheriff Irvine at the Aberdeen Small Debt Court, Fred Parr, the proprietor 27 of the Beach Pierrots, was sued for £7 by Stanley Lauri, baritone, and Ray Phillips, comedienne. They alleged that they were engaged by the defendant to appear and perform at the Beach Pierrots exclusively as baritone and comedienne at a salary of £3 10s. per week during the season 1912, subject to a fortnight's notice on each side, and that they were on or about June 10 dismissed because Lauri declined, as he was justified in doing, to distribute handbills to the audiences. Plaintiffs were, therefore, entitled to their wages for a fortnight.

Mr. John S. Yule, solicitor, represented the

defendant, and Mr. G. A. Smith, solicitor, the plaintiffs.

Mr. Yule said the salary was not £3 10s., but £2 10s. Lauri was dismissed in consequence of his refusal to distribute handbills, but Phillips was not dismissed. Defendant was justified in dismissing Lauri, because he would not distribute the bills.

Mr. Lauri, answering Mr. Smith, said the other plaintiff was his wife, and he entered into a joint agreement with Mr. Parr regarding his wife and himself. The agreement was that the salary should be £3 10s. On termination of the agreement, each side had to give a fortnight's notice. Under the contract he went to Mr. Parr as a baritone. When he went he was not asked to distribute bills. The first week he drew full wages, but the amount was reduced to £2 10s. the next week on condition that the engagement was for the whole season. He got a letter from Mr. Parr on June 9, intimating that he would have to go at the end of a fortnight in consequence of bad business. The next day Mr. Parr asked him to deliver handbills, and plaintiff said he did not consider it his place to give them out. He never had done so before. Mr. Parr then said they were finished, seeing he (witness) had refused to hand out the bills. Witness then said that did not interfere with his contract. He would turn up and do his work as usual. Mr. Parr told the stage manager that he was not to be allowed on the stage or to enter the dressing-room. There was an attendant for handing out the bills. He considered his wife was also dismissed, as the agreement applied to her as well as to him.

The Sheriff held that the dismissal was not justified, and awarded the plaintiffs £5, with expenses.

JULY.

WISBECH PUBLIC HALL CO., LTD., v. TAYLOR.—A DISHONOURD CHEQUE.

At the Wisbech County Court before his Honour Judge Mulligan, K.C., the **1** Wisbech Public Hall Company, Ltd., sued R. H. Taylor, otherwise Dunberry, manager of the A.B. Picture Company, Royal Theatre, East Dereham, for £7 12s. 6d., for hire of hall and cost of gas used. There was a counter-claim by defendant for £50 for damages by plaintiffs' manager interfering, otherwise tampering, with the engine belonging to the defendant, and used for the purpose of his business. Mr. J. H. Dennis appeared on behalf of the plaintiffs, but defendant did not appear, nor was he represented.

Mr. Dennis said the claim was for £7 12s. 6d., the amount of a cheque drawn by the defendant with Messrs. Barclay and Co., in favour of Mr. Fisher, the manager of the company, for two weeks' hire of hall and gas used. The cheque was returned marked "R.D."—refer to drawer. The defendant had now filed a counter-claim for £50 against the company for damages by reason of an alleged action of the company's manager. He did not think the defendant would turn up. Defendant did not appear.

His Honour, after hearing the evidence, said someone named Taylor, otherwise Dunberry, otherwise Macdon, engaged the hall for cinematograph performances. The performances were given, and defendant, when he went away, expressed himself as satisfied and left a cheque for £7 12s. 6d. for the rent of the hall and amount of gas used. The cheque was returned, and defendant now had the audacity to make a counter-claim for alleged damages for £50. Defendant

went away satisfied, and paid a cheque after the performances were concluded, and it seemed to him that there was no shadow of foundation for such a claim. There would be judgment for the plaintiffs, with costs, on the claim and on the counter-claim. There would be an order for immediate payment.

PARKER AND ANOTHER v. SOUTH OF ENGLAND HIPPODROME. LIMITED.

In the King's Bench Divisional Court before Justices Ridley and Lush, the South of **2** England Hippodromes, Limited, appeared against a decision of Judge Woodfall at Westminster County Court, who had awarded the plaintiffs, "The Gotham Quartette," £40 as damages in their action for breach of contract.

The plaintiffs were engaged to perform at halls under the control of the defendants. A clause in their agreement provided that "the artist may be transferred during the whole or any part of the engagement, not less than one week, to any other theatre or hall under the control or associated with the management, with the consent of the artist, such consent not to be unreasonably withheld." In March the plaintiffs were directed to perform at Boscombe for a week. Then they were directed to perform at Brighton and to play at Boscombe subsequently. They declined on the ground that in the previous week a troupe which imitated them had appeared at Brighton. Thereupon the defendants refused to allow the plaintiffs to appear at Boscombe.

The question to be decided was whether the plaintiffs had unreasonably withheld their consent to the change.

The county court judge held that they were within their rights.

Without calling upon the counsel for the plaintiffs the Court dismissed the defendants' appeal.

Mr. Justice Ridley said there was reason to believe that the reputation of artists might suffer if they were to appear at a hall a week after imitators had performed there. The reason given by the artists for refusing to be transferred was not frivolous.

[For report of case in County Court see May 15.]

DANN v. KUBELIK.—PRESS AGENT METHODS.

Thomas Lumley Dann was the plaintiff in an action of breach of contract against **8** Jan Kubelik, the violinist, which came before Mr. Justice Darling in the King's Bench Division.

Mr. Schiller, in opening the case, said that in 1911, Mr. Kubelik approached Mr. Dann by means of his agent, Mr. Powell, to ascertain whether some sort of advertisement could be got up with a view to stimulating public interest in him. Mr. Dann had seen an account in the newspapers of a little boy called David Paget, who had been playing the violin outside the theatres and in the streets in order to support his sick father and the whole of the family. The lad was about twelve years of age, and he had won the competition organised for street musicians by the *Daily Mirror*. Mr. Dann realised that the best thing was to appeal to the public sympathy in order to attain the desired result for Kubelik and for the boy. He suggested that Kubelik should take an interest in the lad, and Kubelik thought it a good idea that the matter should be written up. A meeting was arranged between Kubelik and the boy at Kubelik's flat at Linden Gardens, Kensington,

after which they drove to the premises of Mr. Hill, the violin maker, in Bond Street, and Mr. Kubelik presented the boy with a violin in place of the old 7s. 6d. fiddle he had used at the street corners. Mr. Dann took great care that the utmost publicity should be given to this incident. It was part of Mr. Dann's business. Proceeding, counsel said the result was that Kubelik got a tremendous boom in the Press. At that time he gave a concert in the Albert Hall, and the Press boom had a very satisfactory result on a farewell concert he announced a few days later. That concert was a great success. The public, indeed, manifested their sympathy towards Kubelik to such an extent that he thought there was an excellent opportunity to give a second farewell concert. So great was the success of that second farewell concert that Kubelik gave a third farewell concert. In the meantime Kubelik, said counsel, broke his contract with regard to giving the charity concert, and the consequence was the Press notices as to Kubelik's kindness and generosity, and the interest he was taking in the boy, David Paget, ceased. Kubelik paid Mr. Dann a remuneration for the boom. In connection with the larger scheme organised to assist the boy, David Paget, an arrangement was come to between Mr. Dann and Kubelik, and Mr. Dann enlisted the sympathy and support of the *Daily Mirror* to the scheme, by which money was to be raised for the musical education of the boy and for the support of the family, who were dependent upon the lad's playing in the street. Mr. Dann also arranged that a souvenir should be sold, and he saw literary and artistic people, to see if they would support it. He received a poem and a picture, which were to be published in the souvenir. Kubelik was enthusiastic about the concert and the souvenir, and thought that it would bring in such a large sum that it would be possible to also found a fund for meritorious and necessitous musicians. Mr. Lionel Powell, a partner in the firm of Kubelik's agents, wrote to Mr. Dann on June 15, 1911:—

"Confirming arrangements with reference to the *Mirror* Kubelik charity concert, namely, that Mr. Dann should take 10 per cent. of all receipts, and that Mr. Powell's firm should give their services."

Mr. Dann wrote back to Kubelik agreeing to this, and also wrote a letter to the Press, which he sent to Kubelik for signature. The letter was to have been sent with a letter from Mr. Dann and a sketch of the boy's career, but they were never sent, because Kubelik would not go on. Kubelik's letter started:—

Dear Sir,—On my arrival in London recently a headline in the newspaper, "Kaiser and Street Violinist," caught my eye, and I read in the article of a 13-year-old English boy who had for two years been playing in the streets, and had had the honour of playing before the German Emperor and Empress at Lady Londesborough's garden party on May 25. . . . He played the intermezzo from *Cavalleria Rusticana*, and although entirely without training he gave a wonderfully good rendering. . . . I shall be happy to subscribe 50 guineas, and subscriptions can be sent to me. . . .

Counsel said the fifty guineas had not been paid.

In reply to the judge, counsel said that although Kubelik did not write that letter, the statement that Kubelik first saw about the boy in the newspaper was entirely correct.

Mr. Justice Darling: Mr. Kubelik believed that the boy was an untrained genius, and

you say he knew that the boy had had some lessons?

Counsel: Yes. I submit that 60 lessons is a mere "drop in the bucket." He can honestly be described as untrained.

On June 28, 1911, counsel continued, Mr. Kubelik wrote to Mr. Dann:—

"Information has come to my knowledge which has decided me not to go on with the proposed charity concert, and I hereby formally withdraw the letter which I sent a short time ago."

Mr. Schiller said Mr. Dann estimated that the concert would have brought in from £7,500 to £10,000, and Mr. Dann had lost 10 per cent. on that sum. Mr. Dann was forced to bring the action on his own account and for the boy.

Mr. Dann, examined by Mr. Schiller, said he first came in contact with Kubelik through his agent, Mr. Powell. Mr. Powell explained that in consequence of the Coronation tickets for Mr. Kubelik's concert on a Sunday were not going at all well, and asked if something could be done to boom it. At the suggestion of Mr. Powell, witness got in one newspaper a caricature of Kubelik done by himself, each line representing a note in music. He also made arrangements to have an article in the *Daily Mail* on advice to a young violinist. The article was to be signed by Kubelik, and there was also to appear a picture of the distinguished artist and the caricature of his own design. Witness pointed out to Mr. Kubelik that, in order to get publicity while the Coronation festivities were proceeding, the best thing was to get up something sensational. He suggested that Mr. Kubelik should give a violin to the boy who had played before the Kaiser and the German Empress the week previously, and that a photograph could be taken of the presentation of the violin. The witness also boomed a new "Strad" Mr. Kubelik was to play on at one of his concerts. Mr. Kubelik wanted it stated in the Press that he was to play on his new violin, that he had given 5,000 guineas for it, which was the highest amount ever given for a violin, and that he had refused 10,000 guineas for it. In the opinion of Mr. Kubelik, it was a splendid idea of witness's that the lad Paget should be found, and that he should be presented with a violin. The lad, who was then playing at a music-hall at St. Helens, was brought to London, and had an interview with Kubelik at ten o'clock the following morning. The boy was accompanied by his manager. Mr. Kubelik asked the boy what training he had had, and the boy replied that he was first taught by his father, that he afterwards received some lessons from a lady, and that he had lately won a scholarship at the London Academy of Music. Afterwards they drove to Mr. Hill's, in Bond Street, and the witness invited Press photographers and a *Daily Mirror* representative.

Kubelik expressed his wonder to everybody at the boy's talent. Someone suggested another picture—Kubelik at the piano accompanying the boy. They went to Hill's in Bond Street. A news agency was asked to send a photographer, and a picture was taken.

Mr. Justice Darling: You arranged the performance, Mr. Dann?

The witness said he did, and added that Mr. Kubelik paid him 40 guineas and his expenses. The witness sent the story of the boy's life round to the Press. As to a concert given by Kubelik at the Albert Hall at that time, the witness said the crowd shouted, "Good old Kubelik!" The witness added that Kubelik's opinion was that the boy had immense talent and possessed the soul of music. The question was discussed of getting up a fund to have the boy trained. They decided it would cost

£5,000 for the education of the boy and to keep the family. Kubelik said they would get more than £5,000, and the rest could go into a fund to assist young violinists. It was decided to go to the *Daily Mirror* to ask them to boom it. It was decided he should have 10 per cent.

Cross-examined, the witness said that both Kubelik and himself knew that the boy had received lessons.

The witness said Kubelik withdrew from the concert because he wished to get home to Bohemia, where he had bought the estate of a prince. He did not wish to stay here when he had got all the advertisement out of the boy.

The witness denied that he ever told Mr. Powell that the boy was absolutely untrained. He admitted that he was plaintiff in the action of "Dann v. Curzon," which related to the *matinée* hat incident at the Prince of Wales's Theatre. In his opinion that was not a fraud.

David Paget, giving evidence, said he lived at Brixton. In May last, when he saw Mr. Kubelik, the latter was very pleased to see him. The witness told him, in reply to questions, that his father taught him to play the violin and that he had twenty-five lessons from a lady. He also told Mr. Kubelik that he was then having lessons at the London Academy of Music, where he had won a scholarship. Mr. Kubelik bought him an old French violin. The lessons at the lady's house only lasted about a quarter of an hour. At the time he had had about ten lessons of about half an hour at the Academy. "I think they did me a lot of good, too," he added.

Mr. Charles (cross-examining): Did not you tell Miss Perkins at the Academy that you had no lessons except from your father?—My mother made a promise to Mme. Bloxham that I would not say I had had lessons from her as she was ashamed of my playing.

Mr. Charles, for the defence, said there was not a word of truth in the plaintiff's statement that Mr. Kubelik wanted to advertise himself; his name was very well known, and he had engagements booked until 1915. Mr. Kubelik, he was sorry to say, was now fulfilling engagements in the south of France, and was unable to break his contracts there to attend the court. Mr. Kubelik's manager, Mr. Powell, would give evidence that Mr. Kubelik's impression was that Mr. Dann stated that the boy had never had a lesson. Counsel was unable to say definitely, however, whether anything was said about previous training. Mme. Bloxham, seeing the statement that the boy was untrained, communicated with Mr. Kubelik, who acted rightly in stopping the concert, as any honest man would have done.

The hearing was continued on July 9.

Mr. Lionel Powell, a member of the firm of Messrs. Schultz, Curtis, and Powell, examined by Mr. Charles for the defendant, said his firm were sole agents, and had sole control of all concerts in which Kubelik was engaged in England and America. He personally attended to all Kubelik's business matters connected with the concerts. He had known Mr. Dann for two years, and had dealings with him in Press agency work. Mr. Dann had done a certain amount of Press agents' work for Kubelik, and had been paid for it. It was not true to say that the witness paid forty guineas to Mr. Dann in respect of work he did for the boy David Paget. The Coronation year in the matter of concerts was the most successful year they had had. It was not the case that Kubelik was feeling the want of interest in his concerts.

The witness further said he was quite cer-

tain that Mr. Dann told him that the boy Paget was untrained.

Mr. A. Hill, a member of a firm of violin makers in Bond Street, said he was present in the shop when Mr. Kubelik and Mr. Dann came to buy the violin for the boy David Paget.

Mr. Charles: Did Mr. Dann say anything about the boy's training?—There was a general conversation about the boy. I recollect that Mr. Dann said the boy was self-taught. That was said in the presence of the boy, three ladies, and two photographers.

Did the boy contradict it?—The boy naturally was modest and said very little.

His Lordship, in summing up the case, said that when the jury considered whether Mr. Kubelik believed the boy to be trained or untrained, they must take into consideration the letter written by Mr. Dann and signed by Mr. Kubelik. That letter said:—"After some conversation, Paget played an intermezzo from *Cavalleria Rusticana*, and, although entirely without training, he played with remarkable expression, and produced a wonderful singing tone, which was more surprising, as his violin originally cost only 7s. 6d." If Mr. Dann really told Mr. Kubelik from the first about the boy's lessons, how came he to write that letter? That letter would have been issued to the public in order to get money for the boy, had not Mr. Kubelik received this intimation: "Madame Theodore Bloxham begs to state that she gave David Paget sixty violin lessons between 1908 and 1910." Immediately upon that communication, Mr. Kubelik wrote Mr. Dann intimating that he would not go on with the charity concert, and requesting that the letter should not be published. They had heard the attack on Mr. Kubelik. He had had some litigation and judgment had been given against him. There had been disputes and the creditors had issued bankruptcy proceedings against him.

Mr. Charles: This was only issued a week ago.

His Lordship, continuing, said Mr. Kubelik had further been attacked for not being present in court. The jury might attach what importance to that they thought right. What did the jury think of Mr. Dann? The *matinée* hat incident in Mr. Dann's career His Lordship considered reprehensible. Mr. Dann, Mr. Frank Curzon, and Miss Eardley arranged between them the most discreditable farce. Mr. Curzon was to catch hold of Miss Eardley and tell her to remove a large hat, and, on her refusal, to catch hold of her and remove her from the stalls. That was not an assault, as the person consented to it. When Miss Eardley swore before the magistrate that Mr. Curzon had committed an assault, she swore what she knew to be untrue and what Mr. Dann and Mr. Curzon knew to be untrue. What was Mr. Dann's excuse? He said, "I did not give evidence and did not commit perjury." He might not have committed perjury, added his Lordship, but there was another offence, and that was suborned perjury, and if Mr. Dann was in court it might be useful to him to know that that was a criminal offence. Therefore, people had better take care how they indulged in any more farces of that description. It was not only, as Mr. Schiller seemed to think, treating courts of justices with disrespect. The reason why the public were interested in having courts of justice treated with respect was because courts of justice were where the public had to go to get their rights, and anybody who would extenuate deceiving a police magistrate might very well extenuate a man who would not hesitate to deceive a jury. The man who would do the

one would probably not scruple very much about doing the other.

At the close of the summing-up a jurymen inquired if Mr. Hill might be recalled. His lordship assenting, the jurymen asked: Could Mr. Kubelik recognise whether the boy had lessons or had not?

Mr. Hill: I think he could.

The jury's findings to the questions left them were as follows:—

1. Did the defendant contract and agree with the plaintiff as alleged?—Yes.

2. If so, was the agreement entered into under the mutual mistake of fact that both plaintiff and defendant believed the boy was untrained?—No. In our opinion they both knew that Pagett had had lessons.

3. Was it the basis of the agreement that David Pagett was then an untrained musician?—No.

4. Was David Pagett an untrained musician?—In our opinion the lessons Pagett had received did not constitute a training.

5. What damages?—Damages, if agreement broken, £150.

His Lordship entered judgment in accordance with the findings of the jury.

WALLER AND ANOTHER v. LONDON THEATRE OF VARIETIES.

QUESTION OF "EXTRA" MUSICIANS.

Two violinists, members of the Musicians' Union, claimed damages from the London Theatres of Varieties, Limited, in an action before Judge Woodfall in the Westminster County Court. The plaintiffs were Mr. Sims Waller and Mr. Terresfield, and the amount of the claim was £10 13s. in each case sued in respect of alleged wrongful dismissal.

Mr. S. P. J. Merlin, counsel for the plaintiffs, said that in October, 1911, extra musicians were required at the Palladium to play the music in *The Duchess of Dantzic*, and the two plaintiffs were engaged at a weekly salary of £2 11s. for four weeks. The plaintiffs attended three rehearsals on the Friday and Saturday prior to the production, and on the second day they were told to be at the hall at 3.30 on the following Monday afternoon. When, however, the plaintiffs and the other extra musicians went to the stage door at that hour they were told they could not be allowed inside, and the manager informed them that their services had been engaged for the whole of each performance, and not merely to assist in the rendering of the music of *The Duchess of Dantzic*.

The plaintiffs repudiated such an understanding. They had previously played as extra musicians at the Hippodrome during the performance of *Cavalleria Rusticana* and elsewhere, and had never previously been expected to play more than in the special productions. The present claim was in each case for four weeks' salary, and 9s. in respect of the three rehearsals on the Friday and Saturday.

The plaintiffs both gave evidence in support of counsel's statement, and denied that any understanding was come to with the Palladium management that they should play during the whole of each performance.

In reply to the judge, the plaintiffs said *The Duchess of Dantzic* was the only thing rehearsed on the Friday, and all the members of the orchestra were present.

Cross-examined by Mr. C. H. B. Ince, counsel for the defendants, the plaintiffs denied that the action was brought because the Musicians' Union considered the pay offered inadequate.

Several witnesses, including Mr. Jesson, L.C.C. (London Secretary of the Musicians'

Union), and Mr. Williams, General Secretary of the Union, gave evidence in support of the plaintiffs' case.

The defence was that there was a distinct agreement that the plaintiffs and others temporarily employed were to play not only in *The Duchess of Dantzic*, but throughout the programme.

Mr. Parsons, of the Palladium orchestra, said the plaintiffs were expected to turn up at rehearsal on the Monday, but they failed to do so, and when he went to the offices of the Musicians' Union to ask for an explanation Waller said the money was not enough.

Cross-examined, witness said he did not tell the plaintiffs that they wanted extra musicians for *The Duchess of Dantzic* alone; what he said was that the management was augmenting the orchestra.

Mr. Foster Marner, manager at the Palladium, said *The Duchess of Dantzic* only took 37 minutes to play, whereas *Cavalleria Rusticana* at the Hippodrome (where the plaintiffs were engaged as extra musicians) played for one hour and ten minutes. The Mr. Ross, who it was said had told the plaintiffs and others to be at the Palladium at 3.30 on the Monday afternoon, was the musical director engaged by Mr. George Edwardes to superintend the production of *The Duchess of Dantzic*, and he had no authority to give any such order. Extra musicians when put on were supposed to give their services for the whole show.

Mr. Ince, on behalf of the defendants, submitted that the action was simply an attempt on the part of the Musicians' Union to revoke the agreement come to in October last for the payment of £2 11s. to members of a London orchestra.

Mr. Merlin urged that the plaintiffs were employed as extras to play only during the presentation of *The Duchess of Dantzic*. Counsel repudiated the suggestion that the action was instigated by the Musicians' Union.

Judge Woodfall gave a reserved judgment on July 19. He said the fact of the plaintiffs being employed as "extras," was not, he thought, affected by the Askwith award, because they were employed on the same terms as were fixed by that award. The point was whether the plaintiffs were engaged to play only during the production of *The Duchess of Dantzic*, or whether they were engaged in the sense that the orchestra required augmenting, and they were taken on as ordinary members of the orchestra to play during any "turn" that might be presented. It had been shown that plaintiffs had previously been engaged as "extras" to play during the production of one piece only, and it was urged that the fact that *The Duchess of Dantzic* was put on for one month only was strongly in favour of plaintiff's case. It was true that that might be held to cut both ways. It might be said that, although *The Duchess of Dantzic* was only being put on for a month, it was deemed advisable to augment the orchestra as a whole at an opportune moment. It seemed to him, however, that the more reasonable view was that the "extras" were engaged to play for *The Duchess of Dantzic* only during the month that that piece was produced. It was significant that the plaintiffs were engaged for one month only, and he had come to the conclusion that they had proved their contention that they were engaged as "extras" to play only during the production of the one particular piece. The question then arose as to what damages the plaintiffs had sustained. They had produced no evidence to show that they might not have obtained other employment during the period they were not allowed to play at the Palladium, and under these circumstances he should give judgment for plain-

tiffs for seven guineas each, with costs, on Scale B.

Counsel pointed out that the decision was of considerable importance to a number of other musicians who had been engaged as "extras," and who would probably bring actions.

His Honour: Then I will give costs on Scale A.

FOSTER v. BOGANNY.—CLAIM FOR COMMISSION.

In the Westminster County Court the Boganny Troupe were defendants in an **11** action brought against them by Foster's Theatrical Agency for commission alleged to be due to them.

Mr. Bolden, solicitor for the plaintiffs, said his clients obtained an engagement for the defendants at the Royal, Hanley, in 1909, and under the terms of the contract the defendants were liable to pay on "the next engagement" at the theatre. This, it was said, took place in January, 1912, and it was in respect of this engagement that commission was now claimed.

Mr. J. S. Stooke-Vaughan, solicitor for the defendants, said that during the 1909 engagement the sketch, *The Lunatic Bakers*, was the only one produced, whereas when the defendant troupe went to Hanley in January of this year they played in a different sketch, *Scenes in an Opium Den*. In connection with this there was no agreement with the plaintiffs, and he submitted it could not, under the contract, be held to be a return engagement.

Mr. Joseph Boganny, the principal defendant, bore out this statement, and said in 1909 the troupe only had one sketch running—*The Lunatic Bakers*—and the sketch performed at Hanley in January, 1912, was of a distinctly different character. This year's engagement was booked for him not by the plaintiffs but by another agency.

Deputy Judge Lush gave judgment for the defendants, with costs.

KIARO v. ABRAHAMS.

At Bow County Court, Judge Smyly, K.C., decided, in a claim by an actor against **12** a theatrical manager for breach of contract, that the plaintiff, by the contract, was bound to go to arbitration first.

The action was brought by Jules Kiaro, an actor, of 162, Acre Lane, Oldham, against A. E. Abrahams, a manager, of 73, Romford Road, Stratford, and the claim was for £8, one week's wages, on the ground of breach of contract.

Mr. Russell Davis, barrister, was for plain tiff, and Mr. A. A. Robinson, solicitor, was for defendant.

Plaintiff said he entered into a contract with Mr. Abrahams for an engagement at the King's, Kirkcaldy, at a salary of £8 a week. Subsequently he received a letter cancelling the engagement on the ground that the theatre had changed management, and had been turned into a picture palace. He did not consider sufficient notice had been given.

Mr. Robinson, for his client, made the objection that by the terms of the contract plaintiff was bound, in the case of such a dispute as this, to go to arbitration before taking legal proceedings, according to the provisions of the Arbitration Act of 1889.

Mr. Russell Davis submitted that the provision referred to did not apply to such a case as this.

His Honour having read the terms of the contract, and heard the legal arguments, said he had come to the conclusion that the objection taken was good and must hold. He therefore non-suited the plaintiff.

HURST v. LONDON THEATRES OF VARIETIES, LTD.

Judge Woodfall had before him, in the Westminster County Court, a case in **12** which Mr. Frank Hurst, a professional violinist, sued the London Theatre of Varieties, Ltd., for £6 9s. in respect of two week's salary and 9s. for extra services rendered.

Mr. Bennett Calvert was counsel for the plaintiff and Mr. C. H. B. Ince defended.

The plaintiff was engaged at the Palladium as leader of the orchestra, and temporarily acted as conductor. On Saturday, February 3, the manager informed him that a Mr. Sheldon would take up the position of conductor on the following Monday, but on the evening of that day, Mr. Sheldon being absent just as the performance was about to commence, the manager told the plaintiff to take his place. This the plaintiff refused to do, as he thought he was not being treated fairly, and the next day he was told that his services would no longer be required.

In evidence the plaintiff said that when Mr. Marner, the manager of the Palladium, told him on the Saturday that Mr. Sheldon would conduct on the Monday, witness asked, "What is the matter with me?" Mr. Marner replied, "Nothing is the matter, but Gibbons is a rather funny fellow, and you are not flowery enough with the stick." (Laughter.)

For the defence Mr. F. Marner, the Palladium manager, said the plaintiff was dismissed for disobeying orders. As leader of the orchestra, it was his duty, if requested by the management, to take the place of the conductor in the event of the latter's temporary absence.

Witness further said that when dismissing the plaintiff he offered him two weeks' salary, as there had been a lot of trouble with the members of the orchestra. The plaintiff, however, refused the offer. When the plaintiff declined to take the conductor's seat, witness had to call on the next violinist, otherwise the performance could not have gone on.

His Honour: If a man in the position of first violinist is to dispute the order of the manager and refuse to let the performance go on, I don't know what is to become of things.

Mr. Calvert urged that the manager's order was not a reasonable one. The plaintiff had been acting as conductor for three weeks without any additional remuneration, and when resuming his place as leader in the orchestra he told the manager that he should refuse to act as conductor again, and this was tacitly acquiesced in.

Mr. Ince urged that the order given to the plaintiff to take the place of the conductor was a reasonable one, and in accordance with the custom of the profession.

His Honour said that after hearing the arguments of counsel he was bound to say that the opinion he had expressed earlier in the case was a rather hasty one. The case was of considerable importance to members of orchestras and also to managers of places of amusement, and but for the smallness of the claim he would have adjourned the hearing for further evidence. The plaintiff was engaged as leader of the orchestra, and there was nothing in the contract which placed any obligation on him to conduct. When he did take the conductor's place he did so to oblige the regular conductor up to that time, and who had been taken ill. Another conductor was then engaged by the defendants, and the question was, Had they a right to take his place? He thought not under the contract; and with regard to the custom of the profession, the defendants, upon whom rested the onus of proof, had called no conclusive evidence to establish that point. Under these

circumstances there would be judgment for the plaintiff for the amount claimed, with costs.

An application for leave to appeal was refused.

PENMAN v. CLAYMORE. APPLICATION FOR INJUNCTION.

Before Hon. Sheriff-Substitute Ross, in Dunfermline Sheriff Court, a petition was **16** presented at the instance of George Penman, spirit merchant, Cowdenbeath, against Henry Claymore, Kitty Claymore, and Harry Claymore, singers, dancers, and jugglers, known as the Claymore Trio, Picture Palace, Canmore Street, Dunfermline, for the purpose of having them or any one of them interdicted from performing in the Olympia Picture Palace during the week commencing July 15, 1912. Pursuer stated that defenders had entered into an agreement with him on October 18, 1911, in which the defenders bound themselves to appear at the Empire, Cowdenbeath, belonging to the pursuer, for the week commencing December 1, 1912. By Clause 5 of the agreement it was declared that the defenders should not at any time within fifteen months prior to the completion of their engagement with the pursuer perform at any place of amusement or public place within a radius of ten miles from the pursuer's theatre.

The interpretation of the agreement was debated before his Lordship by Mr. Macbain for pursuers and Mr. D. M. Connel for the defenders, and his Lordship decided not to grant the interdict.

COLLIER v. POOLE'S, LIMITED.

At Ystrad, Rhondda, County Court, before Judge Bryn Roberts, John Collier, hotel **16** proprietor, sued Messrs. Poole's, Limited, for £53 in respect of damages alleged to be the result of a fire in November, 1911, at the Tivoli, Pentre, Rhondda, which adjoins his premises.

Mr. Wilfred Lewis, Cardiff (instructed by Mr. Edgar Cule, Pentre), appeared for the claimant, and Mr. Ph. H. Meager, Swansea (instructed by Messrs. Champney, Fream, and Corke, Gloucester), defended.

The plaintiff alleged that as a result of a fire at the Tivoli on the night of November 5, 1911, the damage stated was shared owing to water percolating through a party wall and making it impossible for him to conduct his business. Five rooms were rendered unfit for occupation, and he had lost trade in consequence.

Deeds were produced for the defence, showing that the wall in question was the joint property of the parties, and judgment was given for defendants, with costs.

INTERNATIONAL COPYRIGHT BUREAU v. ROS.—CLAIM FOR COMMISSION.

Before Judge Woodfall, in the Westminster County Court, the International Copyright Bureau, Ltd., of Dewar House, Haymarket, claimed commission from **17** Mr. Frank Ros, described both as a merchant and playwright, in connection with a play, entitled *Vested Interests*, in which Sir Herbert Beerbohm Tree had acquired both the English and the American rights.

Mr. Given was counsel for the plaintiffs and Mr. Chute represented the defendant.

Mr. Given said the claim was brought for commission, alternatively for damages, in re-

spect of a play called *Vested Interests*. The plaintiffs were dramatic agents, and in 1910 they got into communication with the defendant, who had translated the play in question from the Spanish, and who told the plaintiffs that he had sent it to Sir Herbert Beerbohm Tree, but had had no reply. The plaintiffs interviewed several people at His Majesty's, and subsequently entered into an agreement with the defendant, they being appointed his sole agents, with a commission of 15 per cent. on the business done in the United Kingdom, the British colonies, and the United States. Exception, however, was taken in the case of Sir Herbert Tree, in whose case the percentage was only to be 7½ per cent. for English and 10 per cent. for American receipts. The play was submitted to Mr. Granville Barker, Mr. Martin Harvey, and others, but it was not taken up. In January, 1912, the Stage Society got hold of a French version of the play, and the plaintiffs approached the Society, with the result that the defendant's version was produced by the Society, after the defendant had taken on a collaborator. The play was received very favourably, and the plaintiffs got into communication with the management of the Haymarket. They got a satisfactory offer from the Haymarket, and sent word to the defendant, who telegraphed back requesting the plaintiffs to hold the offer over. Two days later the plaintiffs heard that the defendant had concluded terms with Sir Herbert Tree. Apparently the defendant received £100 for the English rights and the like sum for the American rights, and on these amounts the plaintiffs claimed £19 10s. commission. They also asked for a declaration with respect to future royalties.

Evidence was given in support of counsel's statement, and witnesses stated that the agreement was strictly on the lines that the plaintiffs were to be the defendant's sole agents. In cross-examination it was denied that the collaboration referred to altered the play to any material extent.

Mr. Chute, for the defence, urged that the translation of the play in respect of which the plaintiffs claimed commission was translated by a lady from the Spanish, and was an altogether different work, and consequently that the original agreement did not apply to its production.

The defendant, having been called and given evidence in support of this contention,

His Honour held that the defendant continued the services of the plaintiffs over the production of the new version of the play, and said he thought a sum of twenty guineas would cover the measure of the services rendered by the plaintiffs.

On Mr. Given, however, asking how such judgment would affect the question of royalties, his Honour said that was a matter that might involve a much larger amount than twenty guineas, and under these circumstances he would leave open the question of what amount should be awarded for future argument.

ZAMCO v. HAMMERSTEIN.—BREACH OF CONTRACT.

Before Judge Woodfall, in the Westminster County Court, Mr. Serge Zamco, living **19** in Upper Woburn Place, claimed £100 in respect of alleged breach of contract and £40, representing two weeks' salary, from Mr. Oscar Hammerstein, of the London Opera House.

Mr. John O'Connor, M.P., was counsel for the plaintiff and Mr. Frank Dodd represented the defendant.

Mr. O'Connor, in opening the case, said the

action arose through the defendant not allowing the plaintiff, who presented himself at the London Opera House, to fulfil a certain contract to perform the part which he had been engaged to act after he had been billed and announced to appear. Zamco had achieved considerable fame in many parts of Europe by his rendering of the part of Manrico in *Il Trovatore*. It was for this part that he was engaged to appear at four performances at the London Opera House. The plaintiff entered into a contract to do this with an agent of Mr. Hammerstein's in Paris. This agent had heard the plaintiff sing at an earlier date in the French capital, and he expressed himself highly pleased with his voice. The plaintiff said he would not be satisfied with coming to London for four performances only, and a clause was inserted in the contract stipulating for further engagements. Counsel said some remarkable correspondence arose in connection with the case. After plaintiff had presented himself at the Opera House and appeared at rehearsals to the satisfaction of the conductor, Mr. Hammerstein accused him of nervousness and not knowing his part. He refused to allow the plaintiff to appear in the part before the public, and subsequently, in a letter, alleged that the plaintiff sang out of tune and out of time and that his actions and gestures were ridiculous. Mr. Hammerstein also asserted that the plaintiff did not know his entrances and exits, and that he was forced to engage one Del Tara as a substitute. Counsel maintained, however, that Del Tara had been engaged at the London Opera House before Zamco's arrival, and that Mr. Hammerstein simply wanted an excuse to get rid of the plaintiff.

The plaintiff, giving evidence, and speaking of the contract which was made with Mr. Hammerstein's agent in Paris, said it stipulated that he was to appear at two performances a week, and that the salary would be a thousand francs weekly. The contract was signed on March 22, and witness arrived in London on March 29. He went to rehearsals at the Opera House, and no complaint was made either of his singing or his acting. A full rehearsal was fixed for May 1, but on witness going to the Opera House Mr. Hammerstein said his services would not be required for the public performance. He accused witness of nervousness, and added: "You have received £20; I will give you another £20 and our contract is ended." Witness refused these terms.

The plaintiff, in cross-examination, said he had been on the operatic stage for three years, previous to that having been associated with the concert-room. Before coming to London he had sung in *Il Trovatore* at ten representations. When he attended the first rehearsals at the London Opera House they were held in a room, not on the stage where there was a pianist. He, however, rehearsed once on the stage.

Mr. Dodd read a deposition made by the stage manager of the London Opera House, who, referring to the plaintiff, said: "His general performance was highly nervous and conveyed the impression that he was not very sure of himself. The rehearsal was not satisfactory to me."

The conductor of the orchestra at the Opera House, whose evidence had also been taken on commission, said the plaintiff was much more nervous when on the stage than he was at the rehearsal in a room. Witness added: "The stage often frightens artists who are good in a room."

Mr. Oscar Hammerstein said he was present

at the rehearsal on the stage at which the plaintiff appeared, and it seemed to him that the plaintiff was suffering from aberration.

His Honour: In regard to the words or music?

Mr. Hammerstein said the next day he saw the plaintiff, and told him that he had acted as if he had never seen the part at all. The plaintiff replied that his wife was in a precarious state of health, and that in consequence he did not feel as he ought—he was in bad condition. Witness then remarked that he could not let him go on at the public performance like that, as the critics would be there, and, besides injuring the plaintiff's reputation, it would make a fool of him (Mr. Hammerstein). This witness said in a kindly spirit, and he further said, "I tell you what I will do. Postpone it. Don't make any further efforts to appear now." The plaintiff then said there was a conspiracy against him. As a matter of fact, witness was sorry for him.

Cross-examined, Mr. Hammerstein said it was true that there were four actions for breach of contract pending against him.

In giving judgment on July 22, Judge Woodfall said he had come to the conclusion that the plaintiff must succeed. If the defendant was not satisfied with the view he took he hoped he would contest it in a higher court. He entirely accepted the evidence given by the defendant that the plaintiff gave a very bad rehearsal. No doubt the plaintiff was in considerable anxiety about his wife's illness, but whatever the cause might be, he had no doubt that the rehearsal was very bad indeed. He was convinced that Mr. Hammerstein honestly exercised his discretion. Mr. Hammerstein was in a most difficult position. On the eve of the performance in London, a man of great experience, said to himself, "I cannot allow this artist to appear before the London public and throw out the whole company," and whether he was right or wrong that was his honest opinion at the time. Everyone knew the enterprise that Mr. Hammerstein was trying to carry out in London, and it must be admitted that he was confronted with a very great difficulty. But the question was whether the plaintiff's rights under the contract were affected by the exercise of Mr. Hammerstein's judgment. He did not think they were. The contract was for plaintiff to give four performances in two weeks in May, and that period could not be extended. The plaintiff was given £40, and he (the judge) thought he was entitled to the other £40 claimed. Then, again, was the plaintiff entitled to sue for more than the amount paid under the contract? That would depend upon whether the contract was one of service. At first he had thought it was, but he had come to the conclusion that it was not. He thought the plaintiff was entitled to push his claim further because he was billed to appear in *Il Trovatore* on the Thursday and Saturday, and without any explanation another artist appeared in his place. That must obviously be detrimental to the plaintiff, but it was impossible to assess such damages except on a nominal basis. They could not be for some advancement the plaintiff might have made in his profession, but he thought he was entitled to some damages as constituting a certificate that he had been prevented from playing after he had been billed and advertised to appear. He thought such damages would be met by awarding 40s., and taking all the circumstances into consideration, he gave judgment for the plaintiff for £42 and costs.

On the application of Mr. Dodd, a stay of execution was granted, pending the possibility of an appeal.

L.C.C. AND ALBERT HALL.—THE SUMMONS DISMISSED.

At Westminster Police Court Mr. Horace Smith dealt with the summons taken out by the London County Council against the Corporation of the Hall of Arts and Sciences (Royal Albert Hall) for permitting the building to be used for the performance of public music without a license.

Mr. Bodkin conducted the case for the London County Council, and Mr. Muir appeared for the defendants.

From the commencement of the proceedings Mr. Muir had urged that the central authority had no jurisdiction over the hall, which was exempt by its charters and letters patent, and that, therefore, the magistrate could not hear the case. Mr. Bodkin contended that charters gave certain powers to a corporation, but did not exempt them from the ordinary law of the land.

Mr. Horace Smith said that he had come to the conclusion that he had no jurisdiction to hear the case. It might be very desirable that the London County Council should be permitted to regulate the Albert Hall as they did other places, but with such considerations he had nothing to do. He had only to see whether he had jurisdiction, under Section 12 of the Act, to hear the summons. That section gave power to make regulations with respect to places of public resort licensed for music under the authority of letters patent, which might be granted for the first time after the passing of the Act. The Act was passed in 1873, and before that the Albert Hall was licensed by letters patent for the performance of music, etc. The charter to that effect was produced before him. Therefore, the hall did not come within Section 12 of the Metropolitan Management Act. He was also of opinion that the Albert Hall did not come within Section 11, which applied only to stage plays and to places of public resort under license of quarter sessions.

Mr. Bodkin asked the magistrate to state a case for the Superior Court, and he said he would.

Mr. Muir, asking for costs, said that the defendants had been brought there by the County Council in a matter in which they themselves had decided they had no jurisdiction.

Mr. Horace Smith allowed £10 10s.

ROYAL, BIRMINGHAM v. KING INSURANCE COMPANY—INSURING AGAINST NON-APPEARANCE OF AN ARTIST—WILKIE BARD'S ILLNESS.

At the Birmingham Assizes, before Mr. Justice Horridge, was heard an action brought by the Theatre Royal, Birmingham, against the King Assurance Company to recover £550 for the absence of Mr. Wilkie Bard from some performances of their pantomime last winter.

The pleadings for the defence were a denial of any knowledge of the contract, and, while there was an admission that the policy was issued, the defendants stated that they were not liable by reason of the non-observance of conditions in the policy.

Mr. Hugo Young, K.C., for the plaintiffs, said that for their pantomime, Christmas 1911-12, they secured the services of Mr. Wilkie Bard, and as it happened that pantomime was written round some central figure, it was essential to its success that the principal performer should appear regularly. Mr. Wilkie Bard's weekly salary was £225, and the secretary of the theatre arranged with an agent of the King Insurance Company to insure Mr. Bard for fifty performances for £2,500.

Mr. Bard, counsel added, was examined by

Dr. Trout, and the insurance company arranged to send a policy. Mr. Bard appeared in the pantomime, but on January 8 he was taken ill with quinsy, and was away for eleven days.

The theatre did not receive the policy until a week after he came back, and then they found that it was very different from that which they had contracted for. It was not a policy insuring Mr. Bard for £50 for each performance. It was a policy of indemnity, like a fire policy, insuring for loss suffered by his non-appearance up to a maximum of £50.

When an application was made for the money the company suggested the omission of important particulars, and pointed out that the plaintiffs had failed to disclose previous illnesses, and mentioned only an accident that kept Mr. Bard away from an engagement six years before.

Mr. Wilkie Bard was called, and said that during the seasons 1908-9 and 1909-10 he was engaged at Drury Lane, and was away ill on two occasions each season. It was a form of throat trouble, really nothing more than hoarseness due to overwork. His work in London at music halls was harder than in provincial pantomime. In 1911 he failed to keep engagements at the Palace, Hull, and the Coliseum, Glasgow.

Mr. Hugo Young, cross-examining: That is a good record?

The Witness: A splendid record.

Your history would be known pretty well by insurance people? Yes.

The Judge: Your non-appearance in pantomime of late years amounted only to absences on two occasions at each two Drury Lane pantomimes and the missing of one performance at Liverpool? Yes.

Mr. Philip Rodway, manager of the theatre, said that the absence of Mr. Wilkie Bard would cost the theatre more than £50 a performance.

Cross-examined by Mr. Vachell, K.C., Mr. Rodway said he did not know of Mr. Bard's inability to keep music hall engagements at Hull, Glasgow, and Nottingham. The receipts of the fifth week were below the fourth week by over £500. The receipts did not recover until it was well known that Mr. Bard was back again.

Mr. Buckley, a director of the theatre, said £200 was paid in premiums in connection with Mr. Wilkie Bard and another artist.

As the result of a consultation between Mr. Young and Mr. Vachell at this point it was agreed that the amount of loss should be regarded as £50 a night, and that the jury should be dismissed, the question of liability being decided by the judge.

His Lordship eventually held that had the plaintiffs known of previous indispositions and not disclosed them the return would have failed, but as he held they did not know he found for the plaintiffs for the amount claimed.

HAYWOOD v. CLIFFORD AND FIELDING.

At the Lambeth County Court, before his Honour Judge Parry, the case of 20 Haywood v. Clifford and Fielding was decided.

There were a claim and counterclaim.

In the first place, Mr. Tom Haywood, dramatic author, of St. James' Road, Croydon, entered a claim to recover from Mr. Royston Clifford, actor, of Knowle Road, Brixton, and the Hon. Everard Fielding, of 5, John Street, Mayfair, the sum of £5 royalty in connection with an assignment for one week's working of the pantomime, *The Teddy Bears*.

In the second place, the Hon. Everard Fielding counterclaimed against Mr. Haywood for £50 money lent.

Mr. Haywood did not appear, and accordingly the Hon. Everard Fielding proceeded with his counterclaim. It was explained that he took an interest in Mr. Clifford. He got into communication with Mr. Haywood, who had been represented as having had considerable experience in the theatrical world, the intention being to start *The Teddy Bears* pantomime, which, however, turned out a fiasco. The £50 was lent upon Haywood's urgent request that the artists were waiting to be paid. Judgment was entered for the amount claimed.

With regard to the claim by Haywood, it was asked that this should be dismissed, but his Honour said he could not do this in the absence of Haywood. All that he could do was to strike the case out. This was unsatisfactory—as he had been urging for the last twenty years—for obviously the claim was in the circumstances one that ought to be dismissed.

ESME v MEYER.
BREACH OF CONTRACT.
"THE GLAD EYE."

In the King's Bench Division, before Mr. Justice Bray and a special jury, the hearing was begun of an action brought by Miss Olga Esmé against Mr. Louis Meyer.

23

Miss Esmé claimed damages for breach of contract to play the part of Kiki in *The Glad Eye*. The defendant denied the breach, and stated that the plaintiff had herself committed a breach of the contract.

Sir Frederick Low, K.C., and Mr. Fort-Williams (instructed by Messrs. Broxholm and Williams) appeared for the plaintiff; Mr. Marshall Hall, K.C., and Mr. H. A. McCaigie (instructed by Messrs. Bartlett and Gluckstein) appeared for the defendant.

Sir F. Low, in opening the case for the plaintiff, said that about July, 1911, the defendant, Mr. Meyer, in concert with a gentleman named Levy, was contemplating putting on the stage a farcical comedy entitled *The Glad Eye*. The idea was that the piece should be first produced at Brighton for a week, and that if it met with the approval of the public it should be brought to London. The piece was performed at Brighton and met with great success. It was afterwards brought to London, and was then having a successful run at the Apollo. In July, 1911, the plaintiff was performing in musical sketches in a company controlled by Mr. Lawrence Brough. On July 24 she received a letter from Mr. Levy asking her to call at the Garrick in connection with an engagement to appear in the piece. The plaintiff continued Sir F. Low, went to the Garrick on the following day, and was introduced to the defendant. In the course of conversation the defendant suggested that there should be three weeks' rehearsals, but the plaintiff said that she could not give more than two weeks, as she was under contract with Mr. Brough. Ultimately it was agreed that the plaintiff should rehearse for two weeks. On August 1 the plaintiff received a letter from Mr. Levy, informing her that she was engaged to play the part of Kiki at a salary of £5 a week, and that she would have to play at Brighton during the week commencing September 4. Mr. Levy added:—

It will be a great chance for you, as it is the one woman's part which stands out, and was, in fact, played by the star in America, and, so far as one can anticipate in these matters, we are certain to put it on in town almost immediately afterwards unless it turns out to be a huge frost, which I do not think it possibly can be. Hawtrey and Wyndham were both after it, and Bouchier

stepped in and planted the money down, and so secured it. I take it for granted that if it is a success and we take it to town, that you could get out of your music hall engagements and stay with us. I am afraid you will have to have three weeks' rehearsals, as Dagnall insists on it.

The plaintiff wrote to Mr. Levy that Mr. Brough had given her permission to play at Brighton, and would release her if the piece was brought to London, and asked for a formal contract.

Mr. Meyer replied:—

My Dear Miss Esmé,—I beg to confirm the arrangements made between us, viz., that you play the part of Kiki in *The Glad Eye* for one week at Brighton, at a salary of £5, on the understanding that should the play be put on in London that you continue to play the part at a salary of 7 guineas a week.

The rehearsals commenced at the Garrick on August 14, and during the week there was some discussion as to rehearsing the following week. The plaintiff said she was afraid that it would be impossible for her to attend, but she would endeavour to make arrangements to do so. Mr. Brough, however, refused to release her.

On August 15 plaintiff again wrote to Mr. Levy, and in the course of the letter she said:—

I arranged when I saw Mr. Meyer to give two weeks' rehearsals only, and he told me that could easily be arranged with Mr. Dagnall. I am very quick, and will become word-perfect, ready to take any business there is. You will arrange this for me, won't you? I love the part of Kiki, but honestly, Jose, I fancy the lines Mr. Dagnall wants her played on are slightly wrong. Surely she ought to be a little demure in front of the ladies, otherwise what is the use of one of them saying, "An air of refinement about her," or words to that effect. I may be wrong, of course.

The plaintiff had to go to Douglas, Isle of Man, for a week, and on August 22 she received the following telegram from Mr. Meyer:—

Regret must cancel engagement. Imperative rehearsals complete company immediately. Had to engage another lady.

This was followed by a letter confirming the wire, and saying that as Miss Esmé had not attended the rehearsals Mr. Meyer had no other alternative.

Miss Esmé wired back:—

My agreement was two weeks' rehearsal only, so must hold you to contract, and attend rehearsal Monday next.

If the piece was played in London the plaintiff was to receive £7 7s. per week. The defendant, by his defence, said Sir F. Low, in conclusion, denied that he had been guilty of a breach of contract; he also said that by a custom of the dramatic profession, even if there was a contract, he was entitled to terminate it by giving a fortnight's notice.

The plaintiff was called, and gave evidence in support of counsel's opening statement. She added that she received £5 a week from Mr. Brough, and out of that sum she had to find dresses and pay expenses.

Sir F. Low: Out of that £5 how much would you have to put in your pocket?—Sometimes about £1.

The witness, continuing, said that she desired to obtain a London engagement at the time she saw Mr. Levy and the defendant. The latter told her that the part of Kiki was not a big one, but rather "showy." The defendant wanted her to attend rehearsals for three weeks, but she pointed out that that was not possible. It was eventually arranged that she should attend rehearsals for a fortnight, and receive £5 for the Brighton

week. It was afterwards agreed that she should have £7 7s. per week if the play was brought to London. She attended rehearsals for a week, and was prepared to attend a second week in accordance with her contract. During the first week of rehearsals there were discussions with regard to the following week. She said that she could not rehearse in the following week, but afterwards said that she would try to get released. Afterwards she had to tell them that she could not get released for rehearsals for the following week. Mr. Dagnall, the manager, thereupon said that unless she appeared at rehearsals the next week he would throw up the piece or find a fresh Kiki. She was very angry, and told him he had no right to do so, as she had a contract. She made several attempts to get free from her engagement for the following week so as to rehearse, but did not succeed owing to the impossibility of getting a substitute. She then got the telegram repudiating the contract for *The Glad Eye*. Since November 11, when the play was produced in London, she had had 17 weeks' employment at £5 a week and no employment in 19 weeks. The arrangement was for two weeks' rehearsal for the performances at Brighton.

Mr. Lawrence Brough said that a London engagement was only terminable with the run of the piece. It was the custom of the profession. Witness said he never released Miss Esmé from her engagement with him except for the two weeks' rehearsal, the one week at Brighton and the run in London if there were a run.

Miss Judith Kay, plaintiff's sister, gave evidence as to what occurred at the first interview with Mr. Levy and Mr. Meyer with regard to rehearsals.

Mr. Duncan Young, secretary of the Actors' Association, and Mr. James Welch, gave evidence that if a person was engaged to perform in a play in London without any mention of the form of the engagement, the engagement was for the run of the piece. There was no custom providing for a fortnight's notice.

THE DEFENCE.

Mr. Marshall Hall, in opening the case for the defence, said he would withdraw any contention with regard to fortnightly notices and the custom of the profession because he wished a perfectly clear issue placed before the jury. The defence was that this young lady had broken her contract to give three weeks' rehearsals. In this piece rehearsals were of vital importance. Here the written play was nothing. What was important was "the business" with which it was played, and the girl who played Kiki represented the pivot around which every situation in the piece turned.

Mr. Louis Meyer (the defendant) deposed that Mr. Levy introduced Miss Esmé to him at the Garrick. He liked her appearance, and had a conversation with her about the part of Kiki. She asked how many rehearsals she was to attend, and he told her that Mr. Dagnall, as the producer, had entire discretion in that matter. Miss Esmé said that she had a contract with Mr. Brough, and it was arranged that after she had seen him that she should call again. At the second interview she announced that she would take the engagement, and Mr. Dagnall, who was present, stated that it would be necessary for her to attend three weeks' rehearsals. To this she made no objection, and she said nothing about only attending two weeks' rehearsals. She was then engaged for the week at Brighton.

The case was continued on July 24. Mr. Meyer, in cross-examination by Sir Frederick Low, said he never said anything to Mr. Dagnall about a two weeks' rehearsal

at all. Had he done so it would have been about two consecutive weeks.

Mr. Marshall Hall: Was there any mention of a two weeks' rehearsal by the plaintiff in the interview you had with her?—No.

Mr. Ellis Dagnell in answer to counsel, said he undertook to produce the play. The part of Kiki was a very important one, and as it developed it became the most important part. As far as the lines went, it was a comparatively small part. A part like that depended for its success on the business introduced at rehearsals, for the business only grew at rehearsals. It would have been quite impossible to rehearse the rest of the company without the part of Kiki. It was as impossible as rehearsing *Hamlet* without the part of *Hamlet*. He would not have undertaken the production without three weeks' rehearsals. It had only been known once or twice for subsequent rehearsals to redeem a bad first night. The first interview took place at the theatre. He told Miss Esmé that he would want at least three weeks' rehearsal, and nothing was said by her about her being a quick study. He would have entertained the idea if the part was going to have been played by a genius, but we had not the pleasure of knowing what Miss Esmé's best work was, and so he required a three weeks' rehearsal. At the second interview he told her that she should not have taken the engagement if she could not have attended the rehearsals.

In answer to Sir F. Low, witness said Miss Esmé did attend one rehearsal, and also on the day after. If she did not do one thing it was owing to the fact that for some reason the part in which she came was not reached. The lady who succeeded Miss Esmé first rehearsed on the Tuesday, and she was engaged on that day.

Mr. Arthur Bouchier was the next witness, and he said the play was formerly his property. The part of Kiki was an important one. Asked if he thought two or three weeks' rehearsal was enough, he said he thought the play was under-rehearsed. Counsel asked him if he thought it would have been possible to have one week's rehearsal and then stop for a week. He replied that if he had known of it he should have stopped the production at Brighton.

His Lordship, in summing up, said the action was brought because plaintiff thought that the defendant had broken the agreement with her. The questions for the jury to decide were: Was it a term in the agreement that the plaintiff should rehearse for two weeks intermittently or for three weeks.

The jury found that the plaintiff's agreement was for two weeks intermittently, and awarded her £300 damages.

A stay of execution was refused, and the judgment entered for plaintiff.

LLOYD V. HAWKINS.—ALLEGED BREACH OF CONTRACT.

At the Cambridge County Court, before his Honour Judge Wheeler, K.C., Mr. Lloyd, 23 pianist and vocalist, of the East Road Picture Palace, sued Mr. Hawkins, proprietor of that hall, for £4 wages in default of notice.

Plaintiff said that when he opened Mr. Hawkins told him that he should close the East Road Picture Palace for a month, but that he should want him to open a hall for him at Herne Bay. Mr. Hawkins did not give him written or verbal notice, and did not fill in the month as he had promised.

Mr. Hawkins said that when he decided to close the hall he called the staff, including Mr. Lloyd, together at the Empire, and gave them notice, saying, "I want you all to understand

that I close the Picture Palace a fortnight to-night." He told plaintiff he was satisfied with him, and should be pleased if he would open at the hall again on August Bank Holiday. He tried to fill in the month for plaintiff, but was unable to do so.

His Honour gave judgment for defendant.

MARSHALL AND KING v. LONDON THEATRES OF VARIETIES, LTD.

Before Judge Woodfall, in the Westminster County Court, the Misses Marshall and King, two lady vocalists and dancers, claimed £40, damages for breach of contract, from the London Theatre of Varieties, Ltd.

Mr. E. F. Lever was counsel for the plaintiff, and Mr. C. E. Doughty represented the defendants.

Mr. Lever said the plaintiffs, as variety artists, entered into an agreement in January, 1912, to perform for two weeks at the Palladium, commencing on July 1. On that day they went to rehearsal, and they also gave their performance at the first house. Before that performance was given some instructions were circulated to the effect that their turn must not be given at the usual length of eight minutes, and in consequence of that notice the plaintiffs cut out their dancing, which was a somewhat important part of their performance. After the first house, the plaintiffs were informed by Mr. Marner, the manager of the Palladium, that their services would no longer be required, as they were considered incompetent. This was a serious matter for the plaintiffs, who had not since been able to obtain an engagement, though previously they had been playing at Liverpool and Finsbury Park with every satisfaction.

Miss Annie King, one of the plaintiffs, said the other plaintiff was her sister, and their customary salary, which they received at Liverpool and Finsbury Park, was £20 a week.

Cross-examined, witness said she and her sister came from America, where they had been performing for seven years with success. They were also well received in Liverpool and at Finsbury Park. She also regarded their reception at the Palladium as very favourable.

Mr. Doughty: Did you not find the English so cold that they did not respond at all?—Oh, no; they did respond, and with applause.

Miss Louise Marshall, the second plaintiff, gave similar evidence, and said she considered that their performance was partially spoiled by being cut down to five minutes instead of eight.

Counsel: What part did you cut out?—The finale.

That was the flourish, I suppose?—Yes. My song was cut out, and so was the dance the two of us give. In spite of this, however, witness considered that she and her sister were well received by the Palladium audience.

Mr. Marner, manager at the Palladium, giving evidence for the defence, said the plaintiffs when they gave their performance were received practically with silence by the audience. Their whole turn was, in his opinion, incomplete. At the Palladium the best West End talent was required, and it was necessary in order to expedite the programme to give instructions for certain items to be cut. If the plaintiffs cut out the most attractive parts of their turn that showed a lack of discrimination, and was no fault of the Palladium management. After their performance, witness remarked: "If that is the best these girls can do they can't go on any more."

Mr. H. Masters, former manager to the defendant company, expressed the opinion that

the plaintiffs' performance was decidedly unsuitable for a West End house like the Palladium.

Mr. Doughty submitted that the defendants honestly exercised their discretion under the contract. Mr. Lever contended that the contract gave the management no such right.

Judge Woodfall, in giving judgment, said it would be presumptuous on his part if he questioned the opinion of the management of the Palladium as to what artists were suitable for that establishment. He was not questioning the right of the management to say that the plaintiffs were not competent. But that by no means exonerated the defendants. He had to take into consideration the terms of the contract and the regulations attaching to it. He thought the manager of the hall had power to prohibit an artist appearing if such artist violated the conditions as set forth in the regulations. But he would not be relieved from the responsibility of paying the salary agreed upon unless it could be proved that they were incompetent by reason of not keeping their promises. In this case the artists were billed to perform, and the onus rested with the defendants to prove that they were incompetent. It was said that the plaintiffs were engaged on the strength of representations made to the management as to their ability and not from personal knowledge. That could not hold as a plea in justification of their instant dismissal. What was the evidence that the plaintiffs were incompetent? They were engaged to give a song and dancing act, and were suddenly called upon to do that which they had not done before, namely, to cut down their turn. It was said in defence that the plaintiffs' performance was incomplete. Of course it was. The decision arrived at on the part of the defendants was not that the plaintiffs were incompetent, but that they were giving a performance that was unsuitable for the Palladium. The defendants had not proved that the plaintiffs gave a performance such as they had not been engaged to give, and though it proved a bad bargain from the point of view of the Palladium, there must be judgment for the plaintiffs for the amount claimed, with costs.

MC EWEN v. LINGARD.

In the Marylebone County Court, Walter McEwen and Mrs. McEwen, his wife, sought to recover from Mr. Horace Lingard, touring manager, and Mrs. Beatrice Morreau, his partner, £6 for professional services. Plaintiffs' case was that Mrs. McEwen and he were engaged for a six weeks' tour of *Fanny*; or, *the Servant Problem*, which Mr. Lingard ran under the title of *The New Lady Bantock*, and when the third week had elapsed they were given a fortnight's notice. The tour, however, was ended after three and a-half weeks. Their joint salaries were £4 a week. The tour embraced Eastbourne, Hastings, Margate, and Preston, and it was at the last named place the notice was posted. Defendant said that in consequence of the coal strike he had been unable to arrange trains and had to close the tour. His Honour gave judgment for £4 and costs.

CARYLL AND M'LELLAN v. DAVIS.

In the Chancery Division before Mr. Justice Parker, J. M. Glover applied, on behalf of Ivan Caryll and Charles M'Ellan, owners of copyright in the music and libretto of *The Pink Lady*, to restrain Miss Josephine Davis from singing

the song, "My Beautiful Lady," without plaintiffs' consent.

Counsel for Miss Davis stated that the lady was touring the provinces, but she had telegraphed that she had not sung the song since plaintiffs objected to her doing so. From the very first she had been willing to give an undertaking not to sing the song at all.

It was agreed on this undertaking that the motion should stand over till the trial of the action without prejudice to any question between the parties.

SOMERS AND WARNER v. MOFFATT.—AN ACTION OVER ROYALTIES.

In the King's Bench Division, before Mr. Justice Horridge, Jack Somers and 26 Emmanuel Warner, theatrical agents, brought an action against Graham Moffat, of Elgin Avenue, Maida Vale, author of *Bunty Pulls the Strings*.

The plaintiffs' case was that under an agreement entered into between Mr. Ben Nathan and Mr. Moffat on May 10, 1911, they were entitled to 25 per cent. of all sums received by Mr. Moffat as royalties upon any plays Mr. Moffat produced during the three years from the date of the agreement, including *Bunty Pulls the Strings*. The plaintiffs said that in consideration of Mr. Nathan's arranging with Mr. Cyril Maude for the production of any of Mr. Moffat's plays in Great Britain or the colonies, Mr. Nathan was to be the sole and exclusive representative for the production of any plays that were produced during the three years, and was to receive a quarter of all sums defendant might receive as royalties.

Mr. Nathan arranged, the plaintiffs said, with Mr. Cyril Maude for the production of *Bunty Pulls the Strings*, and it was produced and had run continuously since. It was also produced in the United States, and was still being played there. Mr. Nathan had received royalties in respect of these performances. By an agreement dated June 8, 1912, Mr. Nathan assigned the agreement dated May, 1911, to the plaintiffs.

Mr. Dickens, K.C., and Mr. Henn Collins, appeared for the plaintiffs; Mr. G. Wallace, K.C., and Mr. Le Riche for the defendant.

Mr. Dickens said that Mr. Nathan was in 1911 the plaintiffs' booking manager, and the plaintiffs claimed a declaration that they were entitled to one-fourth of all the royalties received or that would be received by Mr. Moffat for three years on any of his plays, and, alternatively they asked for a *quantum meruit* on the royalties derived up to the present from the performances of *Bunty* in this country and America. Mr. Moffat admitted signing the agreement, but denied that Mr. Nathan arranged with Mr. Maude for the production of the play, or that the plaintiffs were entitled to commission on *Bunty*. With regard to the American production, Mr. Moffat, continued Mr. Dickens, said that Mr. Nathan was negligent in not arranging for a time limit with Mr. Shubert, who also owned the American rights, and that Mr. Nathan also acted by Mr. Shubert, and received payment from him, and did not devote himself to his (Mr. Moffat's) interests.

Counsel read extracts from Mr. Cyril Maude's evidence, which had been taken on commission, and was put in. Mr. Maude, who was then on a motor tour on the Continent, said he first heard of Mr. Moffat on May 2, 1911. Referring to his diary he found that on that date Mr. Nathan, whom he had met before, came running after him in Leicester Square whilst Mr. Maude was on his way to the Garrick Club. Coming up with him, Mr. Nathan said:—"I have discovered a wonderful little

author, a Scotchman, in a little music hall company. He has written two or three one-act plays, which are being performed by himself and his family in provincial music halls." Eventually the witness agreed to hear a three-act play by this author read to him, and having on May 6 heard it read, thought it an extremely clever and humorous piece. He did not think there was much chance for it in London, owing to the characters being entirely Scotch. He offered, however, to give an invitation performance at the Playhouse.

Mr. Ben Nathan gave evidence in support of counsel's opening. He said he had had experience as a theatrical agent for twenty years. As a result of a communication from Mr. Walter Hast he went to Glasgow and saw Mr. Moffat, with a view to getting engagements on the London music halls with several sketches. He also spoke about a three-act play he wanted to get produced. Witness introduced him to Mr. Maude, and made the arrangement with regard to the payment of 25 per cent. commission. It had previously been arranged that the firm of Somers and Warner should look after the music hall bookings.

Cross-examined by Mr. Wallace, Mr. Nathan said after the audition of the three-act play he had tea with Mr. Maude. Witness suggested that Mr. Maude should take the part of Tammas, but Mr. Maude thought it would be better if it was played by a Scotchman.

Mr. Emmanuel Warner, a member of the plaintiff firm, said the contract, as he understood it, referred to all plays, and was made in consequence of Mr. Nathan having introduced *Bunty*. Mr. Moffat had said so to witness, and had already paid part of the royalties.

Mr. Wallace, in opening the defendant's case, maintained that the agreement did not include payment of royalties with regard to *Bunty*.

His lordship suggested that the case should be settled, remarking that before the action was commenced Mr. Moffat made an offer to pay 10 per cent.

After a consultation, Mr. Dickens said that a settlement had been arrived at, and the record would be withdrawn on terms, with which his lordship need not be troubled.

AUGUST.

PIERROT PARTIES AND LICENSES.

At Southend, Mr. J. R. Brightwell in the chair, Thomas Frankland Vince, musician, 13 Southend, was summoned for using a certain public place for public music and singing without first obtaining a license. Mr. G. H. Dunman Edwards defended.

Superintendent Marden said on Monday, August 5, he was patrolling in the Old Town, when he saw defendant in charge of a singing and music concert party performing in the gateway which divided the Minerva public-house from the Kursaal premises. There was a small stage erected, with footlights, and a canvas roof. Seats were arranged in front of the stage. Defendant had a troupe known as Vince's Dandy Boys performing there. Music and singing and a small amount of step-dancing were going on. One of the party was going round collecting money. Witness visited the place twice that day, and saw performances going on each time. Witness saw defendant the following day, after having ascertained that there was no music and singing license in existence for the place. Defendant said he was in charge of the troupe, and that he hired the place from Mr. Hilton, the representative of the Luna Park Company, at 50s. a week. He also said that until

witness told him he had no idea there was no license for the place he occupied; and he complained of the Luna Park Company permitting him to go there without telling him that the place was not licensed. Witness saw Mr. Hilton the same day and had a conversation with him. There was a license in existence for the large hall of the Kursaal.

Mr. Edwards: As far as you know, defendant acted in a bona-fide manner?—Yes.

The Bench imposed a fine of £2 and costs 4s.

SEPTEMBER.

STABLES v. PAGE.—ALLEGED NEGLIGENCE.

At the Blackburn County Court, Mrs. Stables claimed £30 from Mr. E. H. Page, proprietor of the Prince's, Blackburn, as compensation for injuries caused through the defendant's alleged negligence.

Entering Prince's Theatre, Blackburn, when the lights were low, Mrs. Stables stumbled over some steps and received an injury to her ankle. The damages claimed were for medical attendance, loss of work, and wages for daughter for nursing. Mr. Harry Backhouse appeared for claimant, and Mr. A. Read for defendant.

Mr. Read contended that there was no case in law against his client. There was no allegation that the premises were faulty in construction, or that they were not safe when used as they were intended to be—namely, at the intervals between the acts. It was impossible to have the lights up when the play was proceeding, and the proposition involved in the case of claimant was theatre proprietors should have at hand an attendant to conduct any persons from one seat to another at any time of the proceedings and without any request. That was impossible. Mr. Read quoted cases to show that theatre proprietors were not expected to provide either light or attendance when a play was proceeding. The management did not expect people to walk about when the lights were low, as there was no greater nuisance.

Mr. Backhouse said the principal point in his case was that his client paid for admission when the lights were down, and though there was an attendant there, he never informed Stables of the steps, which in the circumstances were dangerous, as the steps were narrower at one end than the other.

His Honour gave a verdict for defendant.

OCTOBER.

INTRODUCTORY FEES—EDWARDS v. KNIGHT.

In the Marylebone County Court, his Honour Sir W. Lucius Selfe had before him a claim, made by Harrison Edwards, concert manager, of 81, Edgware Road, for £5 5s. fees, said to be due for services rendered to Miss René Knight, "Wynstay," Beechwood Road, Sandstead, Surrey.

Plaintiff's case was that, in answer to an advertisement for vocalists and performers at West End concerts, Miss Knight called upon him. He tried her voice, and, being satisfied with it, said he could find her engagements at concerts, and his fee for her debut would be £5 5s. Half a crown was charged for the preliminary test, and this was paid. Subsequently, on July 4 last, he "billed" her for a ballad concert in the West End, but she repudiated the contract, and did not appear.

Mr. Percy Ray (for the defendant): What else did you do?

Plaintiff: I wrote and told her of the con-

cert, and that her name was at the end of both parts, but she simply wrote and repudiated it. After her debut she would have been entitled to bill herself as "having appeared at West End concerts."

His Honour: How did you come to charge five guineas?

Plaintiff: She was told that, her voice being satisfactory, I could guarantee her future engagements, and that my fee would be five guineas.

His Honour: What did she say to that?

Plaintiff: She agreed, but later wrote and repudiated the contract.

Defendant admitted that she had had her voice tested, and paid 2s. 6d. for this. When the five guineas was mentioned, she said she became suspicious, and made inquiries. The replies she received were not satisfactory. "I then wrote him that I would not go on with it. He did nothing further for me."

His Honour thought there was here what amounted to a contract, which the defendant had not complied with. The plaintiff should be paid something for what he had done, and there would be judgment for two guineas and costs.

ROCK v. METROPOLITAN THEATRE OF VARIETIES—ACCIDENT TO A SCENESHIFTER.

In the Marylebone County Court, before his Honour Sir W. Lucius Selfe and a jury, 15 John Rock, described as a scene shifter, sued the Metropolitan Theatre of Varieties Co., Limited, for damages for personal injuries. The facts stated by Mr. Martin O'Connor, for the plaintiff, were that in 1911 plaintiff was taken on as a sceneshifter and to do odd jobs. On May 25 last he was told by Mr. Archer, the foreman, to do some distemping at the top of a stair inside the building. He obtained a ladder, the longest he could find, but it did not reach high enough to bring him level with his work. The ladder rested on a smooth marble floor, and although he asked for an assistant to steady the bottom of the ladder he was told that the man who was available usually was not about the building at the time. He started work, however, and had not been long up the ladder when the bottom slipped, and he fell to the floor, breaking his right arm at the elbow. Dr. Walsh Owen said that the plaintiff's arm was broken in such a way that one part of the elbow joint would not go back into the socket, with the result that he could not now straighten the limb. Mr. Bailey, the manager, said that the plaintiff went to work without having asked for assistance, and the foreman gave evidence to the effect that the plaintiff selected the ladder on which he was from a number which were in use in the building.—The jury found a verdict for the plaintiff, and awarded him £50 damages.—Judgment was entered for this amount, with costs.

MISLEADING UNIFORMS.

At Marlborough Street, five men employed at the Majestic Picturedrome, 36, Tottenham Court Road, W., were summoned before Mr. Denman for, not being persons serving in His Majesty's naval forces, having unlawfully, without His Majesty's permission, worn dresses having the appearance of naval uniforms under such circumstances as to bring contempt on them.

Walter Hyman, of Thornhill Bridge Wharf, Caledonian Road, was summoned for employing the men.

Mr. Kingsbury appeared for the defence.

Mr. Denman said it was quite clear the men

were wearing a uniform that had a strong nautical flavour about it. He thought that anyone seeing the men would come to the conclusion that they were wearing a dress intended to represent the uniform of a naval officer. The defendant Hymah, who appeared to have employed the men, would have to pay 40s., with 2s. costs, and the five other men would have to pay a fine of 1s. and the usual costs.

PRESTON EMPIRE SUMMONED—CASE DISMISSED ON A TECHNICAL OBJECTION.

At the Preston Police Court, Mr. Edwin Bush, licensee of the Empire Theatre, Preston, **15** was summoned in three instances, it being alleged that he had committed breaches of the terms upon which the Empire license was granted, viz.: (1) Obstruction of approaches, etc.; (2) that all exits were not thrown open at the conclusion of the performance; and (3) that he allowed a curtain to be over and covering a certain exit door.

Mr. Smith explained that the license held by Mr. Bush was granted by the magistrates under the powers conferred upon them by the Preston Improvement Act, and this Act also gave the magistrates power, under Section 129, Sub-Section 2, to grant a license upon such terms and conditions, and subject to such restrictions as may by the respective licenses be determined. The conditions attaching to the license showed, *inter alia*, that all the approaches, staircases, and passages in the building should be kept entirely free from obstruction, that no curtain should be allowed to cover any exits, and that all exits, whether ordinary or emergency, should be thrown open and used at the conclusion of each performance, and should always be available for use during the time of each public performance.

Mr. Smith then went on to set out the alleged breaches.

Mr. Wingate Saul said he did not admit that any offence had been committed. He ascertained from Mr. Charnley, clerk to the magistrates' clerk, that when the license was issued the conditions, a printed extract from the Preston Improvement Act, were annexed, the slip on which they were printed being secured by a fastener to the license.

Warrant Inspector Williamson said he delivered the license, with the conditions annexed, to Mr. Bush personally.

Mr. Wingate Saul, arguing that there was no case, pointed out that under the Act the magistrates could grant licenses "upon such terms and conditions, and subject to such restrictions as they, by the respective licenses determined." The license had to be a license in writing under the hands of the majority of the justices assembled at a special sessions, and the terms, conditions, and restrictions referring to that particular license had to be determined. He (Mr. Wingate Saul) quite appreciated the wisdom of and the necessity for the rules, and he assumed, for the sake of argument that they were attached to the license. But no offence had been committed under the terms of the license which did not refer to any of the matters upon which they were summoned, nor did they refer to or incorporate any of the rules under the Preston Improvement Act, which they were alleged to have broken.

Mr. Smith, in reply, said he was under the impression the license went on to state that the holder must "observe the special conditions hereunto annexed," but on seeing the original copy in court he must admit that Mr.

Wingate Saul was correct in his contention, and that there was no connection between the two documents.

The Bench retired, and on returning into court, the Chairman (Mr. W. P. Park) said the justices had come to the conclusion, by reason of the omission of certain words in the license, that the rules which were annexed had not been properly incorporated in the license, and they had no option but to dismiss the summons on the technical grounds raised.

KINEMATOGRAPH SHOWS.—IMPORTANT CASE AT LEEDS.—DECIDED THAT MANUFACTURERS' SHOW-ROOMS MUST BE LICENSED.

At the Leeds Police Court, before Mr. H. Marshall (sitting as magistrate), the **17** hearing was resumed of the case in which the Century Film Service Co., Ltd., were summoned by the police for contravening the Kinematograph Act, 1907.

Mr. V. B. Bateson (from the Town Clerk's office) appeared on behalf of the police, and Mr. A. Willey defended.

The offence alleged was that the defendants in the course of their business used unlicensed premises at Quebec Street, Leeds, for exhibiting films in order to give customers, or prospective customers, an opportunity of judging the quality of the films they had at their disposal.

The Police prosecution rested on the argument that an exhibition of kinematograph pictures of whatever nature (provided that they were not "non-flam") came within the provisions of the Act. The case was originally before the court on September 25, when, after hearing arguments, the magistrate adjourned the case to see whether an arrangement could not be reached between the parties.

Mr. Marshall, in giving judgment, said it was with very great regret he came to the conclusion that the performance came within the Act, and that Mr. Bateson's construction was correct. "I am convinced," he said, "that the Act of Parliament means that you must have a license whether you comply with the regulations or not, unless you put yourselves within the exceptions specifically mentioned. I have no doubt at all, however, that the Act was not meant to apply to a case of this sort. It was designed rather to meet a case where the public are admitted to a show in the ordinary way. But I have to construe the section as I find it. It is impossible for me to say that this is not an exhibition when people come to see a show of films, although for trade purposes pure and simple.

"As I say, I come regretfully to this conclusion, because one knows that it might be a very great inconvenience to people carrying on their trade. Unfortunately, this is the tendency of modern legislation, and I must carry it out."

Mr. Willey asked the magistrate to state a case on both points.

Mr. Marshall consented, and imposed a nominal penalty of 5s.

BARWICK v. THE NORTHAMPTON THEATRE SYNDICATE, LIMITED.—THEATRE NOT READY TO OPEN.

At the Lambeth County Court, before his Honour Judge Parry, an action to recover **21** £18, being a week's salary under a contract, was brought by Edwin Richard Barwick, character artist, of 49, Barry Road, Dulwich, against the Northampton Theatre Syndicate, Limited. Mr. C. Doughty appeared for the plaintiff, and Mr. Ernest Lever for the defendants.

According to the contract, the plaintiff was to appear in August, 1912, giving two performances nightly, at the New and Hippodrome, which defendants were erecting in Abingdon Street, Northampton. The theatre did not open, and the managing director wrote that as two months' notice had been given that the theatre was not ready, the contract would be cancelled. Defendants relied on two clauses in the contract, one being that in cases the theatre should be closed for alterations, decorations, repairs, or any other cause which the management might consider adequate, they might determine the contract by two months' previous notice given to the artist. The other clause relied upon by the defendants was that no salary should be payable in respect of days when the theatre was closed through strikes or disputes, etc.

Mr. Doughty, in presenting the plaintiff's case, contended that the defendants could not get beyond the contract because they had been unable to open the theatre. He quoted the case of *Hardy v. Balmain* (11 *Times* Law Reports), where a theatre was not ready owing to the change of a license through requirements of the County Council not being completed, and where the judges held that the defendant was liable for the non-performance of his contract. A similar decision was given in the case of *Law v. Pepi*, of which there was no law report, but he read a report given in *THE STAGE*.

Mr. Lever said his clients were entitled to cancel the contract. The theatre was not opened at the time owing to the strikes in the coal and transport trades, which prevented the builders getting material to finish the work in time. He argued that the clause in the contract regarding strikes was an answer to the plaintiff's claim, as the defendants had no control over those strikes.

His Honour: You must prove that.

Mr. Lever added that apart from that he relied on the clause which stated that in case the theatre had to be closed for alterations or repairs the contract could be determined by giving the artist notice.

His Honour: Did you give him notice?

Mr. Lever: Yes, adequate notice. The contract was made in December, and in May, as the correspondence will show, we gave him three months' notice.

Mr. Walter Thomas Simmons, managing director of the defendant company, gave evidence that the theatre could not be got ready for opening owing to the coal and railway strikes. Then came the lightermen's strike, and it was impossible to get lighters with material out of the Thames. As far as they could see, the theatre would be opened early in December. The company had advertised in the theatrical papers that all artists could have fresh contracts. He gave plaintiff notice that he would complete all engagements entered into, and he did not wish to make any exceptions whatever.

Mr. Kingslee, the builder, gave evidence as to the delay caused by the strikes. Then they came across an old disused part which had been filled up, and this necessitated going down to a greater depth with the foundations. Through the strikes they could not get materials, and, but for the delay so caused, they could have opened the theatre.

Mr. Lever then summed up his case, contending that as the work of the theatre was delayed by the strikes the defendants could not be held liable, in view of the clause in the contract.

His Honour: You need not trouble about the strikes. I am against you on that point.

Mr. Lever said in that case he could rely on the other clause under which the defendants

would be entitled to determine the contract upon the stipulated notice if the theatre was closed for decorations or repairs. They had offered to give plaintiff another date, as they were doing in the case of the other artists with whom they originally made contracts.

His Honour said there would be judgment for the plaintiff with costs. His opinion of the clause relied on was that the management had to open if they could, but what happened was that the theatre did not open because the builders could not finish it within the time of their contract. That being so, the defendants were liable under their contract with the plaintiff.

POUNDS v. EDWARDES.—BREACH OF CONTRACT.

In the Westminster County Court, Mr. Courtice Pounds, residing at Haybridge 22 Avenue, Streatham, sued Mr. George Edwardes for £50 in respect of alleged breach of contract.

Mr. C. Doughty and Mr. Tyfield were counsel for the plaintiff, and Mr. Horace Woodhouse represented the defendant.

Mr. Doughty, in outlining the plaintiff's case, said Mr. Courtice Pounds was playing in *Orpheus in the Underground* at His Majesty's in the early part of 1912 when he was approached by Mr. Herbert Ralland, the representative of Mr. George Edwardes, who asked him if he would take the part he had previously played in *The Duchess of Dantzic* in a potted version of that piece which was about to be produced in London. It was very necessary that Mr. Edwardes should have for the part a man of standing like Mr. Pounds, and Mr. Ralland stated that Mr. Edwardes was desirous to engage him to appear for eight weeks in London at a salary of £50 a week. Mr. Courtice Pounds agreed to these terms, and he was to appear in his original part in *The Duchess of Dantzic* at the conclusion of his engagement at His Majesty's.

Subsequently, during the rehearsals of *The Duchess of Dantzic*, trouble arose between Mr. Edwardes and Mr. Gibbons, of the Palladium, in connection with the contract to play the piece for eight weeks in London and four weeks in the provinces. The trouble, however, was overcome, and it was decided that there should be six weeks' performance in London and two weeks in the provinces. The piece was played for three weeks in the West End, and then the company on Easter Monday went to Lewisham for a week, and then to Kilburn. While at the latter place Mr. Pounds was informed that there was not going to be a sixth week in London, but that arrangements had been made to perform the piece on the sixth week in Glasgow. Mr. Pounds pointed out that this was against the terms of the contract, and that it would be impossible for him to go to Glasgow. Mr. Ralland, counsel understood, then tried to get Mr. Gibbons to engage the plaintiff for one or two weeks to appear in one of his own sketches, so that Mr. Pounds should be occupied, and there should be no claim against Mr. Edwardes. This arrangement, however, came to nothing, and Mr. Pounds was left for a week with nothing to do, and when he wrote requesting a cheque for a week's salary the reply was that nothing was due to him.

His Honour, in giving judgment, said it was unfortunate that the case had come into court. The parties seemed to be very good friends, and it was unfortunate that they should have this dispute. It was the more unfortunate because it was by reason of their being such

good friends that the terms of the contract they actually made were not put into writing. He could not help thinking that it was entirely due to that that the dispute had arisen. What he had to do was to determine who had got the best memory as to what actually occurred. It was admitted that there was a contract made for London, and the arrangement arrived at (not mentioning the provincial engagements) was for six weekly performances. But later there was a variation to something indefinite. Mr. Pounds said his agreement was for six weeks in London, and the whole onus of proof was on the defendant to show a variation of the contract. He (the Judge) thought the defendant had failed in this respect, and that the contract for six weekly performances in London could not be disproved. He thought the measure of damages was a week's salary, and he, therefore, gave judgment for the plaintiff for the amount claimed, with costs.

HAYMAN v. L. and N. W. RAILWAY.—LOST LUGGAGE.

At the Bloomsbury County Court, Judge Bray, delivered judgment on the liability of a railway company for luggage lost in transit. Mr. Irve Hayman, sketch artist, sued the London and North-Western Railway Company for £12 for the loss of a piece of scenery delivered to the defendants' servants at Warrington Station for carriage from that station to Bath. Evidence was given by Mrs. Hayman to the effect that the plaintiff despatched from Warrington thirteen packages in connection with the *Christmas Eve* company for Bath. One package was lost. The company's servants were employed in taking the packages to the station. There were labels on the goods.

Mr. Tait, of the Solicitors' Department of the defendant company, represented the defendants, and Mr. R. C. Denby was for the plaintiff. Mr. Tait argued that the railway company was not liable inasmuch as the luggage was not personal luggage. It further had not been proved that the package had even been put in the van at Warrington.

His Honour said that it was not the plaintiff's duty to see it put in the van.

Mr. Tait said that his further point was that, assuming it was put in the van, it was not proved that the package was lost on the London and North-Western Railway. It was perhaps lost at Bristol, on another railway. Dealing with the point that the luggage was not personal luggage, he contended that there had not been notice to the railway company. When the luggage was not personal luggage there was a different tariff. The company had not had sufficient notice of what the packages contained.

Mr. Denby contended that the company was liable. He instanced the fact that the railway company sent men to despatch the goods to the station, and they knew what the contents would be.

Judge Bray said he was satisfied that the package was sent by the plaintiff. The only inference he could draw was that the package was lost on the defendants' line. As to the question of personal luggage, his Honour said the company knew that theatrical goods were despatched, for they had men to assist in the despatch, and everything went to show that theatrical properties were being sent. He gave judgment for the plaintiff for the amount claimed.

UNLICENSED AGENT HEAVILY FINED.

At the instance of the London County Council, Bob Graham, of Kennington Road, was summoned, before Mr. Hopkins, at Lambeth Police Court, to answer

the complaint that during the month of August he unlawfully carried on an employment agency without a license from the Council authorising him so to do.

Mr. Cecil Kemp, from the Solicitors' Department of the Council, said that the proceedings were taken under the London County Council (General Powers) Act, 1910, which provided that after January 1, 1911, no person should carry on an employment agency without a license from the Council. Section 25 provided that any person conducting such an agency without a license should be liable to a penalty not exceeding £50, and a daily penalty not exceeding £20. The defendant, with another, carried on the business of an academy of dancing at Kennington Road, and the allegation was that in August the defendant acted as agent in regard to contracts under which it was proposed to engage three young girls to perform in Germany. The contracts were signed, but after consideration the parents refused to allow the children to go. A license to conduct an employment agency was not held by the defendant.

Addressing the Court, the defendant said that he introduced the girls to an agent because they were worrying him for engagements which he could not give them himself. If he had been acting as an agent he would have received a commission. He was very sorry if he made a mistake, but he thought he was perfectly entitled to do what he did. He did it for the benefit of the girls. He received no remuneration whatever.

Mr. Kemp stated that in December, 1911, the Public Control Committee of the Council refused to renew the defendant's license to carry on an employment agency.

Mr. Hopkins ordered the defendant to pay a penalty of £25 and £2 2s. costs.

MORDECAI v. CROWN FILM HIRING CO.—CLOSING A KINEMATOGRAH THEATRE.

In the Shoreditch County Court, before his Honour Judge Cluer, Joseph Mordecai, 29 of 195, Lower Clapton Road, N.E., advertisement contractor, sued the Crown Film Hiring Co., of 52, Wardour Street, Shaftesbury Avenue, to recover £26 12s. damages sustained through the closing of the Gem Electric Theatre, Berkhamstead. The plaintiff contracted for the curtain at the theatre from February 5, 1912 for fifty-two weeks for £10. He let the curtain to advertisers for £39 12s., of which he had received £3, and allowing the £10 he would have had to pay it left a loss of £26 12s., which was claimed. Mr. Louis Green was counsel for the plaintiff, and Mr. Zeffert, barrister, appeared for the defence. Judge Cluer said he thought there was no answer to the claim. The defendants undertook to keep the theatre open for three hours daily, but of their own accord they shut it, thus breaking their contract. The plaintiff had a perfect right to enter into contracts for the curtain on his own contract, but was now debarred from suing for money as his clients might claim damages. Plaintiff was entitled to the full amount he would have received had the defendants gone on with their contract less the amount he had received, making £24 6s. 9d. Judgment was entered for that amount, with costs.

NOVEMBER.

LEE V. BRAFF.—SLANDER.

In the King's Bench Division, before Mr. Justice Darling and a special jury, Miss Lola Lee brought an action for damages for alleged slander against Mr. Adolf Braff.

Mr. Doughty and Mr. Tyfield (instructed by Messrs. Judge and Priestley) were for plaintiff, and Mr. Rose Innes, K.C., and Mr. D. Hogg (instructed by Messrs. Hattiss for defendant.

Mr. Tyfield said that his client was a dancer. She was aged 16½ years. Her agent, Mr. Seipt, got into communication with Mr. Tichy an agent on the Continent. The contract was practically complete for Miss Lee to perform at Mr. Tichy's Hall at Prague. Mr. Braff, the defendant, was in Berlin on September 7, 1911, and was in the vestibule of the Central Hotel, Berlin, when Mr. Tichy asked Mr. Braff if he knew anything about Miss Lee. Mr. Braff, counsel said, then uttered the following statement in German of which complaint was made:—

Miss Lola Lee was the greatest trash that ever existed, and for many years she had been tramping about in England, but no one would acknowledge her. She would even pay money out of her own pocket if she could find an opportunity to appear on the stage. In short, it was a catastrophe and insult to offer something like that. The result was that the negotiations fell through.

Mr. Braff, in evidence, said he had acted as Mr. Tichy's agent for twelve years, and advised him as to the capacity of English artists visiting the Continent. He had seen Miss Lee dance, and when Mr. Tichy asked him what he thought of her he replied that he did not think the act was suitable for his theatre. He further said that the lady might be very good, but not suitable for the particular house. He never said it was a "terrible show," worth nothing. He had no ill-feeling against the plaintiff.

Mr. Justice Darling: Why should not she do for Prague?—Because she was imitating dancers known in this country, but not in Prague.

Mr. Justice Darling: Who did she imitate?—Maud Allan and Sahary Djeli, who were well known here but not in Prague.

Mr. Justice Darling ruled that the occasion when the words were used was privileged.

The jury found the words were uttered maliciously, and assessed the damages at £30. Judgment was entered accordingly, with costs.

PERMANE AND ANOTHER v. BOLAM.

At the Gateshead County Court, Captain Permane, proprietor of a troupe of performing bears, and Mr. Ellerslie Pyne, actor, sued Mr. F. W. Bolam, of the Queen's, Gateshead, for £15 and £7 10s. respectively for breach of contract. There were counter-claims entered.

Mr. Charles Doughty appeared for the plaintiffs, and Mr. Wynn Parry defended.

The parties signed contracts for plaintiffs to appear at the Queen's for the week commencing September 30. In accordance with contract, Captain Permane sent in bill matter. Mr. Pyne did likewise.

On September 12, however, an advertisement was published in the *Era* announcing that the theatre would be closed. Captain Permane at once wired to Mr. Bolam, and he replied by telegram as follows: "Regret to say yes."

In the course of long correspondence which followed Mr. Bolam asked Captain Permane to secure another engagement, and not to haggle after his "pound of flesh." The Variety Artists' Federation wrote and made the claim for the fulfilment of the contract.

On September 28 the defendant wrote to Mr. W. H. Clemart, the chairman of the Federation, to the effect that in order to prevent any further liability he had decided to run a variety performance. Mr. Clemart, however, did not receive the letter in London until the

Monday morning, when defendant expected the artists to appear at Gateshead. It was impossible for the plaintiffs to be communicated with. The following day Mr. Bolam wrote and complained that the artists had not turned up.

A further letter was received by Mr. Clemart from the defendant, in which he stated that he waited for three hours for the plaintiffs to turn up, but they failed.

The letter proceeded: "I am going to send my compliments to the defaulting artists with summonses."

For the defence, Mr. Parry said that Mr. Bolam, in deference to their wishes, gave the plaintiffs an opportunity of fulfilling their engagement. He changed his mind about the closing of the theatre, and announced that it would be open, and billed the artists accordingly. Neither artist presented himself for rehearsal. They were bound to have done so.

"Why?" asked the judge. "It is contrary to every principle of law. They were told the theatre was closed, and how could they be expected to present themselves when there was no stage for them on which to display themselves?"

Mr. Bolam gave evidence, and said that due notice was given to the artists in the *Era*.

"Yes, that advertisement signified your breach of the contract."

"It is a custom of the profession to give such notices," added witness.

"Have you any witnesses to establish that?" asked the judge.

"No," observed Mr. Parry.

Judgment was given for plaintiffs for the amount claimed, and the counter-claim was dismissed. Costs under Scale B were allowed.

DALLIMORE v. WILLIAMS AND JESSON—LIBEL ACTION—TRADE UNIONISTS' APPEAL.

Before the Master of the Rolls and Lords Justices Farwell and Hamilton, in the

11 Court of Appeal, the case of Dallimore v. Williams and Jesson was heard upon the application of the defendants for judgment or new trial in the action which was tried before Mr. Justice Ridley and a special jury in the *Lirg's* Bench Division.

The plaintiff, Mr. Alfred Holmes Dallimore, brought the action against Mr. Williams, the general secretary, and Mr. Jesson, the secretary of the London branch of the Amalgamated Musicians' Union, claiming damages for inducing certain persons in his employment to break their contracts with him. He also claimed damages for libel and slander, and for conspiracy to injure him by preventing him from obtaining fit persons to enter into his employment. An injunction was also claimed.

Mr. Dallimore had arranged to give a concert one Sunday in 1911 for the National Sunday League, at the Alhambra, Leicester Square. He engaged fifty-eight performers for the occasion at agreed rates of remuneration, and plaintiff alleged that the defendants induced some of the musicians to refuse to perform at the agreed rates, notwithstanding that such rates were in excess of those recognised by the union. He alleged that this had been effected by means of a circular, by verbal statements and threats made to the musicians that they would be either expelled from or penalised by the union, and by telling them falsely that the rates were less than those fixed by the union, and by placing pickets round the entrances to the Alhambra, and causing a crowd to assemble and interfere with access to the entrances. It was only

after promising further payments if the men wished to take them that Mr. Dallimore, as he alleged, was able to carry out the contract.

At the trial Mr. Justice Ridley ruled that there was no case to go to the jury so far as the alleged slander was concerned, and the jury found that the defendants, without justification and with intent to injure the plaintiff, procured and induced the plaintiff's employees to break their contracts; that they interfered with the plaintiff's business; that they conspired to commit the acts in question; that Jesson published libellous statements of the plaintiff which were untrue; that there was not a trade dispute; that the defendants' acts were not in contemplation or in furtherance of a trade dispute, and that they were done out of spite. For the conspiracy indictment to break contracts and interference with the plaintiff's business the jury assessed the damages at £450 as against both defendants, and for the libels at £100 as against the defendant Jesson.

Judgment was entered accordingly for the plaintiff, with costs, but Mr. Justice Ridley directed that the defendant Williams should receive the costs of the issue of libel as against him. He also granted an injunction restraining the defendants from repeating the acts of interference complained of "otherwise than in contemplation or furtherance of a trade dispute."

Mr. Langdon, K.C., and Mr. McCardie appeared for the appellants; Sir F. Low, K.C., and Mr. Harry Dobb for the respondent.

Mr. Langdon having stated the nature of the various heads of the claim, said that the defence to the plaintiff's action for damages against the defendants for their having induced employees to break their contracts was that the defendants were protected by the provisions of the Trades Disputes Act. So far as the alleged libel and slander was concerned, the defendants said the statements complained of were not defamatory. The learned judge, at quite an early stage, ruled that the Act was limited in its application to cases in which there was a dispute between the employer and his immediate employees, or between the immediate employees and the employer, and that where the union interfered rightly or wrongly to increase the rates of pay without a dispute the Trades Disputes Act would afford no protection.

Lord Justice Hamilton: Do you apply for a new trial or for judgment?

Counsel said that Mr. Justice Ridley had ruled that there was a breach of contract induced by the defendants, but his (counsel's) contention was that there was no breach of contract induced on the evidence. If that was so, that particular cause of action would fail. If upon the heads of alleged slander and libel the statements were held not to be defamatory, the defendants would be entitled to judgment on those issues only. The defendants also appealed on the ground that the learned judge had misdirected the jury. The effect of the union's intervention, added counsel, was that after the concert at the Alhambra Mr. Dallimore paid nineteen members of his orchestra a fee of half a guinea instead of 8s. 6d., which was agreed.

Mr. Langdon, on November 12, continuing his arguments, submitted that the learned judge had directed the jury in a way which conflicted with the proper interpretation of what was a "trade dispute."

Replying to Lord Justice Farwell, counsel said his point was that the learned judge misdirected the jury upon that point.

Lord Justice Hamilton said it could not be contended that the defendants had allowed

themselves to be interviewed by a Press representative in furtherance of a trade dispute.

Mr. Langdon said he did not go so far as that, but contended that the two causes of action were so interdependent that the defendants had been unable to obtain a fair trial.

At the conclusion of Mr. Langdon's address the Master of the Rolls, addressing Sir Frederick Low, said that the Court would not trouble him as to the libel part of the action. They thought the appeal failed so far as the verdict and judgment against Mr. Jesson for £100 was concerned. The Court wanted to hear Sir Frederick Low on the "trade dispute" point.

Sir F. Low said the case undoubtedly raised a very great point under the Act of 1906. He wished to put before their lordships the plaintiff's case as it was put in the court below. A great deal had been said about trade disputes, and about things done in furtherance of a trade dispute, but he submitted that in this case the onus was cast upon the defendants to satisfy the jury that the acts they did, which would otherwise have been unlawful, were done in furtherance or in contemplation of a trade dispute. That might be met in two ways, and in the court below it was met in two ways. Firstly, plaintiff said there was no trade dispute at all, and, secondly, that, trade dispute or not, the defendants were not acting in furtherance or in contemplation of any trade dispute, but were acting purely and simply in furtherance of their own spite or malice, and that all of their acts were dictated by that evil nature. The parties were not merely in the position of trade union and employer, but of rival employers competing for the same contracts.

The Master of the Rolls, in giving judgment on November 13, held that, in face of the view which Mr. Justice Ridley had expressed to the jury as to what was a trade dispute within the definition of the Trades Disputes Act, the verdict could not be supported so far as the plaintiff's cause of action related to conspiracy, inducement to break contracts, and interference with his business was concerned, and therefore with regard to these matters there must be a new trial. The verdict and judgment against the defendant Jesson for the £100 for alleged libel would stand. Respondent would, in the circumstances, have half the costs of the appeal, and the other portion of the costs of the appeal would abide the result of the second trial.

The Lord Justices concurred.

[For report of case in the King's Bench Division, see April 23.]

WOODWARD v. BERZAC—AN INJUNCTION CLAIMED.

In the Chancery Division, before Mr. Justice Neville, Mr. Joseph George Woodward **13** and his cousin, Mr. Frederick Benjamin Woodward, sought an injunction to restrain Mr. Cliffe Berzac, of Connecticut, United States of America, and Captain Walter Ashcroft and Mr. Frank Newbury, of Black's Theatre, Wandsworth (trainer and manager respectively for Berzac), from using the names "Captain Woodward," "Captain Fred Woodward," or any other name calculated to lead the public to believe that the defendants' performance was that of the plaintiffs.

Mr. Jenkins, K.C., stated that Mr. J. G. Woodward went into the business in 1880, when his father, Mr. James Woodward, was superintendent of the fisheries department of the Royal Aquarium, London, and conceived the idea of training seals, in which Joseph

assisted. This turned out to be a success, and in 1884 the performance was given on the Continent. In that year the first sea lion for performing purposes was purchased by the Woodwards. The first performance of juggling and balancing sea lions was given in 1899. Joseph bought up the shares of his father and brother in the troupe and carried on the business until 1906, in which year he was showing a very perfect troupe of seven sea lions and two seals, and had just completed a successful tour in America at something over £100 a week, which represented a net profit of £50 a week. He was introduced to Mr. Berzac, a circus proprietor, who purchased from him the seven sea lions and two seals, with the scenery and other paraphernalia, for £1,800.

Under the agreement, according to the plaintiff's case, Berzac was to have the right to use the name "Woodward" in connection with the act and production during the lifetime of the animals only. The animals then purchased were now all dead, and the plaintiffs complained that the defendants were still using the name "Woodward" in association with animals subsequently purchased by them. The average life of a sea lion was four or five years, and of a seal not so much.

Mr. Cassel, K.C. (for the defence), claimed that under the agreement the defendants were entitled to use the name "Woodward" for all time in connection with sea lions and seals, and declared that one of the original seals was still alive. Its name was formerly Kitty, but it was now called Toby.

The hearing continued on the 14th.

Mr. Cassel contended that his clients were entitled under the agreement to produce the act sold by plaintiffs, whether the same animals took part in it or not. It was essential that defendants should make engagements for a considerable period in advance. Plaintiffs had not established any exclusive title to the use of the word Woodward. From 1906 the only persons who were showing seals under the name of Woodward were defendants, and out of the seals shown four, at least, were not trained by the original Joseph Woodward.

Mr. Ward Coldridge, in behalf of defendants, also submitted that upon the true construction of the agreement the defendant, Mr. Berzac, had purchased that which entitled him as long as he kept to the same act and production to use the name of Woodward, in accordance with the monetary payment made for the right.

His lordship, without calling on Mr. Jenkins, decided in favour of plaintiffs, and granted the injunction, with costs.

VINCENT v. MORRIS.—AN ABANDONED CONCERT TOUR.

Miss Ruth Vincent was the plaintiff in a case of breach of contract which came **13** before Deputy Under-Sheriff Stanley Ruston and a jury at Brentford. Defendant was Mr. William Morris, who previously had offices in New Coventry Street, W., and who is the proprietor of the "American" and other New York Halls. Judgment had gone to plaintiff by default, and the jury were only asked to assess damages.

Mr. G. C. Kingsbury appeared for the plaintiff, and Mr. E. F. Lever represented the defendant.

At the outset Mr. Lever applied for an adjournment, stating that his client was in America and had had no knowledge of the judgment until he received a notice of this hearing. He had not had time to receive instructions from his client, and he would thereby be at a disadvantage.

The Deputy Under-Sheriff, however, thought there had been time, and the case would go on.

Opening the case, Mr. Kingsbury said that in May of 1912 defendant decided to organise a series of some half-a-dozen concerts. Miss Vincent was engaged after negotiations between her husband and the defendant to appear at these concerts at a fee of forty-five guineas for each concert, plaintiff paying her own travelling expenses. The programme arranged was as follows:—June 10, Royal Albert Hall, London; June 12, Philharmonic Hall, Liverpool; June 15, Free Trade Hall, Manchester; June 19, Leeds Coliseum; June 20, Birmingham Town Hall; June 22, St. Andrew's Hall, Glasgow. Plaintiff appeared at the Albert Hall, and was paid the agreed sum, but subsequently the tour was abandoned, and no other concerts were given. Defendant wrote a letter in which the reason given for the abandonment of the tour was that he had been advised that there might be great religious riots in Manchester and Liverpool through the appearance of Sirota, one of the singers. Plaintiff had received no recompense for the loss of the engagement, and owing to the lack of time she had been unable to obtain other engagements during the period covered by the agreement.

The jury awarded plaintiff the full amount claimed, £198 15s.

GARRICK RENTERS v. LUGNE-POE.

At Brentford, before Deputy Under-Sheriff Ruston, a Middlesex jury was asked to **13** assess damages in a case of breach of contract brought by the Garrick Renters, Limited, Charing Cross Road, against A. F. Lugne-Poe, Rue Condorcet, Paris, a producer of plays. Judgment had gone to the plaintiff by default, and defendant was unrepresented.

Mr. Wertheimer, for the plaintiffs, said that they had a long lease of the Garrick, for which they had to provide plays. In March they entered into a contract with the defendant to provide for a fortnight a full company of artists, including his wife, who, under the stage name of Suzanne Després, was one of the best known actresses in Paris. The contract was not fulfilled, and the theatre had to be closed for the two weeks. Mr. Arthur Bouchier had just before signed a contract for a provincial tour, and it was found impossible to provide another company for the theatre.

Mr. Louis Meyer, managing director of the plaintiff company, said that the gross receipts for the two weeks, if the theatre had been filled, would have been £4,000. In the claim £800 had been deducted for possible bad weather, etc., leaving £3,200. This had to be pooled between the company and the defendant, and the company's share would therefore have been £1,600. As a matter of fact, he considered that they would have had a full house at each performance, as Mme. Després had played to big houses in London two or three years ago and they were anticipating a Press boom. He thought they would have made £200 a performance at the least. Out of the £1,600 the plaintiff company would have had to pay half the advertising charges and provide lighting, scenery, and furniture. He estimated the total costs of that at £140 for the fortnight, leaving £1,460. In addition to this damage, the company had lost £80 connected with the bar at the theatre, £21 3s. in connection with proprietary seats, and 17 guineas in other expenses, leaving the total estimated damage of £1,571 13s. With regard to special damage, the failure of the defendant to produce the play had had a bad effect on the theatre, because it had been advertised. The public might think all manner of reasons why it had not been

produced, and it certainly made a very bad impression. He mentioned that the rent of the theatre, whether 'closed or open, was £215 a week, including rates and taxes. They had done their best to obtain another company, but found it impossible. Mme. Dorziat, another very well-known French actress, had been named as a substitute for Mme. Despres, but the plaintiffs were informed that she also was unable to come to London.

The jury awarded plaintiffs the sum claimed (£1,571 13s.), with costs, but no special damages.

WALLOCK AND CO. v. HOFFMANN. - IRVING THEATRE NEGOTIATIONS.

In the King's Bench, before the Lord Chief Justice, an action was brought by Messrs. 13 Samuel Wallock and Co., estate agents and surveyors, of Maddox Street, W., against Mr. Paul Hoffmann, architect, to recover damages for false representations alleged to have been made by Mr. Hoffmann to plaintiff in connection with negotiations for the acquisition of certain properties in St. Martin's Lane for the purpose of building a theatre, to be known as the Irving Theatre. The case was before the Court on November 13 and 14.

Plaintiff claimed £1,500 commission, his case being that Mr. Hoffmann instructed him to endeavour to see if he could get into his hands the various properties owned by people interested in a certain block of buildings. Plaintiff did so, and was assured that there were people who would support the proposal. The property was never taken over, and plaintiff lost his commission, owing, as he alleged, to the representations made by Mr. Hoffmann as to the amount of money available not being true, and there not being, in fact, sufficient money behind him for the scheme to become a fait accompli. Mr. Hoffmann denied that he made any false representations, or that he gave any warranties.

Defendant was cross-examined by Mr. Montague Shearman, K.C. He said that the reason why the purchase did not go through was that at that time Mr. H. B. Irving's Australian tour was spoiled by the very hot weather, although previously and afterwards it was a huge success. He did not agree that the failure of the syndicate to proceed was the lack of money.

Mr. E. G. Hemmerde, K.C., M.P., chairman of directors of the syndicate (the Irving Theatre, Limited), said that the company was started three years ago to acquire certain rights in plays connected with the late Sir Henry Irving, and to interest itself in financing the theatrical ventures of Mr. H. B. Irving, who was the managing director.

Dealing with the question of acquiring the St. Martin's Lane site, witness said that the idea was that the site should be purchased for £40,000 by some person and let to the Irving Theatre, Limited, at a ground rent of £2,000 a year. It was always understood that £15,000 in cash was all that was necessary, and that they had. A well-known firm of builders was prepared to advance £20,000 or £25,000 on a mortgage of the building itself at 5½ per cent. interest. Another suggestion was that the money should be raised from a bank on the security of the site and the builder's contract.

The scheme did not fall through for want of money. The £15,000 was always available, but some of the directors thought the site was not a suitable one, and there were other reasons.

Sir William H. Dunn, surveyor, said that he viewed the site, and told Mr. Hoffmann it

was worth £40,000, and if the syndicate had £15,000 the remainder could easily be raised by mortgage. The site was a valuable one, and admirably suited for a theatre.

Mr. H. B. Irving gave evidence that he saw the site with Mr. Hoffmann before leaving for Australia in May, 1911, and thought it a good one. He gave authority for the syndicate to proceed in his absence.

The following questions were left to the jury, and answered as follows:

1. Was there fraud by the defendant?—No.

2. If there was a contract, what damages is plaintiff entitled to?—£350.

After hearing arguments on both sides, his lordship held that there was no contract on which plaintiff could recover.

Judgment was accordingly entered for defendant with costs.

DAVENPORT v. FARADAY.—BREACH OF CONTRACT.—QUESTION OF RECESS.

In the King's Bench, before Mr. Justice Banks, Mrs. Muriel Winifred Davenport,

14 professionally known as Miss Muriel George, brought an action for £180 damages for breach of contract against Mr. Philip Michael Faraday, in connection with the presentation of *Nightbirds* at the Lyric. Mr. Dodd (instructed by Mr. G. P. D. Preston) appeared for plaintiff; and Mr. Lewis Thomas, K.C., and Mr. Percival Clarke (instructed by Mr. A. Pyke) were for the defendant.

Mr. Dodd stated that Mrs. Davenport was engaged by defendant on October 25, 1911, to play the part of Ilka in *Nightbirds* at a salary of £20 a week for the run of the piece. The play was produced on December 31, and on February 16, while it was still running, Mr. Faraday dismissed her from her part. Accordingly she claimed nine weeks' salary at £20 a week. By the defence it was admitted the lady was engaged by defendant, but he denied that she had been dismissed. Further, defendant said he exercised what he said was a right given him under the contract of "retiring" the plaintiff for a period of eight weeks. He gave her notice on March 1, 1912, of his intention to do this, he said, and the run of the play came to an end on May 4.

Continuing, counsel said that for some three and a-half years plaintiff was in Mr. Pélissier's Follies, and was a lady of considerable musical and artistic stage experience and skill. She was approached by Mr. Faraday in October, and was offered an engagement in *Nightbirds*, and so pleased was he with her performance on the opening night that he presented her with a bouquet, while the Press spoke highly of her performance. She continued in her part, and, with the exception that there was a suggestion that the first act might be made brighter, there was no hint that Mr. Faraday was not satisfied.

On February 16, without any notice whatever, she received a letter from defendant, in which he said:—

"I am very sorry indeed to have to write this letter, but, unfortunately, sentiment cannot enter into business. Believe me, I am not acting only on my own initiative, but am compelled, because of the tastes of my patrons of my theatre, to make a change with regard to your part. I have arranged with Miss Margaret Paton to play at the *matinée* to-morrow and thereafter. Although I am entitled to make eight weeks' recess, I do not propose to put that in operation immediately, so that you shall suffer no financial loss."

That letter, counsel submitted, announced a deliberate intention to break the contract.

Plaintiff said that when Mr. Faraday spoke to her about brightening the first act she told him she would play a Cockney character servant if he liked. They parted on friendly terms, and the letter, which came as a tremendous shock, was the first intimation that anything was wrong. She had an interview with Mr. Giffard, defendant's general manager, to whom she said that no money could compensate her for the unhappiness and mental stress which had been caused her. She asked why Mr. Faraday had taken this action, and Mr. Giffard said he thought he had been influenced by people who were with him at the time, and that he had definitely dismissed her. Mr. Giffard made her an offer of £80 as compensation, and said she could take the money with her and announce that she had resigned her part. He also said that if she did not accept this offer Mr. Faraday would "retire" her for eight weeks and that during that time she would receive no salary, and would be unable to look for work anywhere else. Afterwards she could not get engagements.

Mr. William Burchill said he was acting manager to Mr. Arthur Bouchier. He had only seen this "recessing" clause in contracts where the artist was engaged for a year. It was a power applying to the whole company only; a holiday for everybody.

In cross-examination by Mr. Thomas, the witness said that if a piece was stopped for eight weeks that would be an end to the run. He did not know whether the recent stopping of one of the three plays by Shaw, Barrie, and Pinero stopped all three.

Mr. Thomas said it had been held that a manager, in the absence of agreement, was not only bound to pay the artist his salary, but also to give him a part to play. Clause 1 of this contract was inserted to meet that very fact, and provided that the plaintiff must act "at such times as the said manager may require." Under that he submitted that she could be taken off at any time he chose, and a substitute provided to play her part. Under Clause 8 (*supra*) he had the right to "recess" her during the engagement—i.e., during the run of the play—for eight weeks. At the end of the eight weeks she would come back on to the salary list. The right to retire an artist could not apply only in the event of a recess, because eight weeks' closing of the theatre put an end to the run according to the evidence. If he wished to preserve the "run" he would have to employ a duplicate company during the recessing of the others.

Mr. William Giffard, the defendant's manager, examined by Mr. Clarke, said that at the interview he told the plaintiff he was sure Mr. Faraday had no personal feeling against her; and that he did not intend that she should immediately lose any salary.

Mr. Justice Bankes, in summing up, said that under the contract Mr. Faraday had a right to some extent to prevent the plaintiff from acting on a particular night. And for the purpose of their verdict they must also assume (though he should hold otherwise) that he had the power to "recess" her without salary for eight weeks.

His Lordship then dealt with the evidence as to whether the plaintiff was dismissed or not.

The jury returned a verdict for the plaintiff with £180 damages.

Mr. Justice Bankes said he ought to express his view as to Clause 8. He thought that "recess" applied to the whole company. There must be judgment in accordance with the verdict.

A stay of execution was granted on one-third of the damages being paid and the rest brought into Court.

FAIRLESS V. SOUTH SHIELDS PALACE CO. A FALL OF CEILING.

In the South Shields County Court, Mrs. Elizabeth Fairless claimed £39 from the 14 South Shields Palace Theatre Co., Limited, for damages caused by the fall of a portion of the roof of the theatre during a performance on June 26.

Mr. J. H. Edgar said that the plaintiff received a severe shock by the fall of a piece of plaster from the ceiling above her as she sat in the circle. She had to go home in a cab, had been unable to do her housework, and had had to pay for assistance.

Mr. H. S. Mundahl, for the theatre company, submitted that there was no evidence of negligence, but Mr. Edgar said this was not necessary, for the plaintiff was entitled to expect when she paid for admission that she would be able to witness the performance in safety.

A long argument on legal points ensued, and the judge reserved his decision.

On December 5, his Honour observed that the claim was one for damages in respect of shock to her nervous system sustained by one plaintiff through the fall of a portion of the theatre ceiling during a performance which she attended on June 26. The plaintiff had to establish a duty or obligation on the part of the defendants, and a breach of the obligation before it became necessary to consider the question of damages. In this case the question was whether there was any evidence that proper care or skill had not been used in the construction of the building, and he thought that there was some evidence of negligence, as the only explanation given of the falling of the roof was that the plaster had not been properly mixed. Plaintiff was, therefore, entitled to recover, but he thought the damages were greatly exaggerated, and he gave judgment for £10 10s. and costs.

BLUNDELL v. CHARING CROSS CINEMA, LTD.—CLAIM UNDER THE WORKMEN'S COMPENSATION ACT.

A case came before Judge Woodfall and a medical referee in the Westminster 19 County Court, in which Cyril Blundell, of Brecknock Road, Turnell Park, claimed compensation under the Workmen's Compensation Act from the proprietors of the Charing Cross (Cinema) Theatre.

Mr. Sort Williams, counsel for the applicant said Blundell was formerly employed as a doorkeeper at the Charing Cross Theatre, and it was part of his duty to shut the gates after he had finished his duty. On the night of October 7, 1911, a heavy iron bar that he had to put up fell upon one of his feet, severely injuring it. He went home and the next day saw a doctor, when it was found that a bone or bones of the foot had been fractured. The applicant attended Charing Cross Hospital from the 8th until the 30th October, when he was seized with a paralytic stroke, which affected his left side. He then became an in-patient at the hospital until January 29 last, when he was sent to a convalescent home, where he remained until June 4. The applicant had received 17s. 6d. a week as wages at the Charing Cross Theatre, but he made from 20s. to 25s. weekly out of "tips" given to him for showing people into their seats and taking charge of walking sticks, umbrellas, cloaks, etc., while people were in the theatre. The claim now made was for compensation from the time of the accident up to the present time, the applicant still having to use crutches.

His Honour said he would allow something for tips. His wages, he thought, might be put down at 30s., and, calculating half that sum for thirteen weeks and deducting what

the applicant had already received, there would be an award in his favour of £4 18s. 6d., the costs of the medical issue to be set off against his own costs.

VENTON v. McDONALD—VIOLINISTS AND DEPUTIES.

At the Shoreditch County Court, before Judge Sneyd, K.C., John William Venton, 19 a violinist, sought to recover £3 4s. 8d. from Mr. McDonald, musical director of the Empire, Shoreditch, being one week's wages at 35s. a week and one week in lieu of notice, less fees.

Plaintiff stated that in September, 1912, he was engaged as second violinist at the Shoreditch Empire. Having played on September 16 and 17, he was taken queer on the 18th and sent a telegram to the defendant to that effect. Next day he received a telegram intimating that he had been discharged.

His Honour: What notice did you give?—I sent a telegram saying I was too ill to attend.

His Honour: Did you send a deputy?—I engaged one, but, to my surprise, he did not turn up.

His Honour read the telegram, timed 5.20 p.m. on September 18: "Cannot attend to-night; am sending deputy." Is there not, he asked, a custom that if a person stops away and does not send a deputy he may be discharged? Just imagine what it would be for a musical director if people stopped away without sending a deputy. (To defendant): What are your rights?

Defendant: If a deputy does not turn up an explanation is asked for, and if it is not satisfactory the man is discharged.

His Honour: If he takes upon himself to send a deputy and the man does not turn up, he can be dismissed?

Defendant: Yes. The performance commenced at 6.30 p.m., and I could not get a third violinist until the second house.

His Honour (to plaintiff): I do not think you have made out your case, and there will, therefore, be a verdict for the defendant.

GRAHAME v. FRITZ'S AGENCY.—CLAIM FOR ALLEGED BREACH OF CONTRACT.

At the Westminster County Court, before Judge Woodrad, Miss Gracie Grahame claimed £15 damages from Fritz's Agency, Cranbourn Chambers, Charing Cross Road, for alleged breach of contract.

Mr. C. E. Doughty was counsel for the plaintiffs, and Lord Tiverton represented the defendants.

Mr. Doughty, in opening the case, said Miss Grahame was introduced to Mr. Fritz in a train when she was coming up from Southampton. Mr. Fritz spoke to her in a way that led her to believe that he was running the Hippodrome at Nelson, Lancashire, and asked her if she would take an engagement there. He mentioned £15 a week as salary, and although this was a much smaller sum than the plaintiff usually commanded, she agreed to the terms as it was the summer season. Plaintiff afterwards attended the defendant's offices and signed an agreement. Not getting confirmation of this, Miss Grahame telegraphed asking whether the engagement was off or on, and in reply on June 1 received in reply a wire which read: "Send bill matter in good time." On the strength of this the plaintiff refused engagements at Margate and Northampton. On looking up a well-known source, she found that she was not billed for Nelson, and when she tele-

graphed to the Hippodrome the reply came: "You are not billed here."

Miss Grahame gave evidence bearing out counsel's statement. When she was informed that she was not billed for Nelson, and that only picture shows were run at the Hippodrome during the summer months, Mr. Fritz pressed her to take another date, but she could not do so as she was booked to go to South Africa in December.

In cross-examination Miss Grahame said she certainly understood from Mr. Fritz's conversation that he was running the Hippodrome at Nelson at the time he offered her the engagement. She asked for confirmation of the agreement from Nelson because it was customary in the profession.

Lord Tiverton: But the contract reads that the engagement was with Mr. J. F. Livesey.

Plaintiff: I did not read the contract. I should have read it, but Mr. Fritz was in a hurry to leave the office, having another lady to see, and I, therefore, left by the other door without reading it.

Did you think the Nelson venture was a little affair of Mr. Fritz's own?—Certainly I did; why should I not believe him?

Lord Tiverton submitted that the plaintiff had no case. The agreement he produced stated that Mr. J. F. Livesey was the person she made the contract with. As a matter of fact the so-called contract was not a contract at all, it merely amounted to an offer.

The Judge: Supposing that is so, why is there no cause of action for breach of warranty or authority?

Lord Tiverton submitted that there was no case in law.

Mr. Doughty suggested that if his Honour so ruled there might be an adjournment.

His Honour said it would be cheaper to nonsuit, and he thought he should take that course, and make no order as to costs.

Lord Tiverton: Although your Honour has absolute discretion, you must exercise it in a judicial manner, and to deprive a man of costs because there is no case to answer, I submit with great respect, is not a judicial decision.

His Honour: The telegram sent her invites her to bring an action.

Mr. Doughty: Is it not *prima facie* evidence of a contract?

His Honour: No. Anything done in the train was superseded in the office. I shall not give costs.

LETTY v. GLASGOW PAVILION, LIMITED.

In the Glasgow Sheriff Court, Sheriff Thomson issued his decision in an action raised 20 by Miss Frances Letty against the Glasgow Pavilion, Limited. She claimed payment of £97 10s. as her salary for performing at the Pavilion Theatre from July 8 to 15.

Sheriff Thomson found that plaintiff bound herself not to appear at any place of entertainment within a radius of ten miles for fifteen months prior to her appearance in defendant's theatre, nor for two weeks thereafter, without the written consent of defendant's management, and she agreed that upon a breach by her of this obligation she should pay to defendants as liquidated damages one week's salary for each breach. He further found that in breach of that obligation, and without obtaining in writing the consent of defendant's management, plaintiff appeared and performed in the Palace, Glasgow, during the whole week commencing January 8, 1912, and that in respect of this breach of her contract she became liable to defendants in the sum of their counter-claim. He, therefore,

assolized the defendants, and found them entitled to expenses.

The Sheriff, in his note, stated he need no more than refer to the judgment of the late Sheriff Balfour in the case of the present defenders against Lady Mansel and juveniles, ventriloquists, dated April 8, 1909, which case raised a precisely similar question to the present, arising out of a contract in almost identical terms with the one which bound the present parties; in which judgment he entirely concurred. The plaintiff's agent frankly conceded that no written consent to plaintiff's appearance in the Palace Music Hall had been obtained from defendants, and he contended that it was the custom in theatrical circles to dispense with the written consent required by the contract and to accept a verbal consent from the manager. That contention seemed quite irrelevant.

Plaintiff contended further that defendants by accepting pursuer's services in their music hall had "homologated her previous breach of contract," but his lordship saw no force in that contention. Defendants could not be held to have waived their claim for the liquidated damages which had vested in them upon her breach of contract. They were not bound to terminate the contract upon the occurrence of the breach. They were entitled to let the contract run its course, the respective rights of parties under it falling to be adjusted upon its termination.

EMPLOYMENT AGENCIES.—THE LECTURE LEAGUE, LTD., FINED.

At Bow Street Police Court, Mr. F. E. Tillemont-Thomason, of the Lecture League, Limited, was summoned, before 22 Mr. Marsham, for carrying on an employment agency at Trafalgar Buildings, Charing Cross, without a license.

Mr. Greenwood, who appeared on behalf of the London County Council, said he understood that the defendant admitted the facts of the case, but wished to raise a point of law. The proceedings were taken under the London County Council (General Powers) Act, 1910, and with certain exceptions, which did not apply in this case, every agency for the employment of persons, in any capacity, must be licensed. The league, of which the defendant was one of the directors, was registered in 1908 under the Companies Consolidation Act. They had a list of persons who were prepared to give lectures in all parts of the country, and the persons who were so employed through the agency of the league paid them a commission of 10 per cent. on the fees they received. The defendant was seen on the subject of a license by a County Council inspector, and then said that he would apply for a license, but he had not done so, and it became necessary to take proceedings against him.

The defendant said the whole case turned upon the real meaning of the word "employment." The league were applied to from time to time by literary societies, etc., to recommend them to gentlemen willing and able to lecture, and they did so. The lecturer perhaps received a fee of £10 10s. for an address which took him an hour and a-half to deliver, but the defendant contended that that did not make the lecturer a servant of the society for whom he lectured. There was, in fact, nothing in the relationship of master and servant between them.

Mr. Greenwood mentioned that there were 200 of these agencies in Westminster alone, and they were all registered. An agency that obtained employment for a person to sing for an hour and a-half had to be licensed.

The defendant was ordered to pay a fine of £10, and £10 10s. costs, in default one month's imprisonment.

The defendant said that he would appeal against the magistrate's decision.

The Lecture League, Limited, who had also been summoned, were ordered to pay 2s. costs.

FORTESCUE AND ANOTHER v. GRIMES.—ACTION OVER DEAL IN SHARES OF THE EMPRESS, BRISTON.

In the King's Bench Division, before Mr. Justice Phillimore, sitting in a non-jury 28 court, an action was begun relating to 10,000 preference and 10,700 ordinary shares in the Brixton Empress Theatre, Limited.

The plaintiffs in the case were Mr. James Fortescue and Mr. William Leonard Bridgman and the defendant Mr. James Grimes. The agreement alleged to have been made by the defendant to sell these shares at a price of £3,000 to the plaintiffs; failing that, they asked for damages and for an injunction restraining the defendant from parting with the shares. Defendant denied liability.

Mr. Maurice Hill and Mr. McCordie appeared for the plaintiffs; Mr. Norman Craig, K.C., and Mr. J. B. Mathews for the defendant.

Mr. Maurice Hill, K.C., in opening the case for the plaintiffs, said the plaintiffs agreed with Mr. Grimes to buy these shares from him at the price of £3,000, the defendant agreeing to procure the transfer of such of the shares as did not stand in his own name.

The defence, said counsel, was that there never was any such agreement; that many of the shares enumerated in the claim were not the property of the defendant, and that it was either expressed or implied that the consent of the persons holding the shares should be obtained before any actual bargain was concluded.

Mr. Fortescue, the principal plaintiff, in his evidence, said he was a meat salesman, but was interested in these things, and wished to get control of the Brixton Empress Theatre. He gave evidence as to the bargain made, and stated that he appeared at a time appointed with a cheque for £1,000, the binding original sum to be paid, but could not get completion of the verbal contract.

The hearing was continued on the 29th.

Mr. W. J. Grimes (the defendant in the case), on examination by Mr. Craig, said he was still a director of the Empress Theatre of Varieties, Limited, but was no longer managing director. His version of the opening of negotiations between the parties was that the plaintiffs asked him the lowest price he would take for his shares in the Empress. He replied that he would take £3,000, with £1,000 paid down, subject to the consent of members of his family, who held a large number of shares.

The remaining £2,000 of the price he said he would take in bills, payable in three, six, nine, and twelve months. That arrangement was made on May 23.

The witness, continuing, said that, so far as he personally was concerned, he would gladly have completed the contract, but he could not compel his daughter, Mrs. Smith, who refused to consent to the arrangement. In his own name, he said, there were only 1,588 ordinary and 500 preference shares.

Mrs. Smith (a daughter of Mr. Grimes, and holder of a considerable number of shares in the company) said she had declined to accept the Fortescue and Bridgman offer when her father told her of it.

His Lordship gave judgment for the plaintiffs for £500, with costs, but granted a stay of execution.

DECEMBER.

KARNO V. BRUNO.—ACTION TO RESTRAIN.

In the King's Bench Division, before the Lord Chief Justice and a special jury, Mr. Fred Karno sought to restrain Mr.

5 Albert Bruno from leaving his employment and entering the service of another manager. Defendant admitted that by an agreement dated August 22, 1910, plaintiff had an option on his services for a certain number of years, but he alleged that the option had not been exercised, and further said it was verbally agreed that the option should not be exercised. He counterclaimed for damages.

Counsel were: For plaintiff, Mr. Clavell Salter, K.C., Mr. E. F. Lever, and Mr. Ronald Smith (instructed by Messrs. Roberts, Seyd and Co.); for defendant, Sir F. Low, K.C., and Mr. Henle (instructed by Mr. T. Lawrance Yates).

Mr. Clavell Salter, opening plaintiff's case, said defendant had been employed by Mr. Karno for a good many years at a progressive salary. On August 22, 1910, a contract was entered into under which Mr. Karno was entitled to Mr. Bruno's services during 1911, with options for the years 1912, 1913, and 1914. In reliance on that contract Mr. Karno had made a large number of contracts with owners of music halls in many parts of the country for visits of the company, of which Mr. Bruno was the leading member. Defendant threatened to break his contract and transfer his services to Mr. Herbert Darnley. Plaintiff now sought to restrain defendant from committing a breach of his contract. Under that contract Mr. Bruno was engaged for the first year at a salary of £12 10s. a week in the provinces and £15 a week in London, with certain extra money for extra performances. For the second year the salary was to be £15 a week, and during the period of the third option, from December, 1912, to December, 1914, the salary was to be £20 a week for 1913 and £25 a week for 1914. The first option was exercised immediately the contract was entered into. The time for exercising the second option expired on September 12 last. On the 11th Mr. Karno sent down his manager, Mr. Dawe, to see the defendant at Birmingham, and he then handed the defendant a written intimation that Mr. Karno exercised his option. It was clear that Mr. Bruno was at this time negotiating with Mr. Darnley for an engagement and knew his position as regards Mr. Karno, for he wrote to Mr. Darnley on the 10th saying he had written to Mr. Karno, but would not send it until the 12th, lest Mr. Karno should try to exercise his option.

Defendant had replied that Mr. Karno had told him in August that he would not exercise the option. What really happened in August was that there was some difficulty about the size of the letters in which defendant's name was billed, and also as to the defendant working two halls a night. Mr. Karno told him that if he was dissatisfied, instead of paying him £20 and £25 a week for the next two years, he would give him three years' employment at £20 a week "all in." Mr. Bruno wanted a guarantee of forty-eight weeks a year. Mr. Karno agreed to think it over, as also did Mr. Bruno, and there the matter rested until Mr. Karno exercised his option. The counter-claim was in respect of salary for the week ending November 2 of this year, when Mr. Bruno was not employed. The answer to that was that it was not a breach of contract.

Plaintiff in the witness-box bore out his counsel's statements.

Mr. Dawe and Mr. Bell, plaintiff's manager and accountant respectively, gave evidence.

Sir F. Low, opening defendant's case, said Mr. Bruno, as the time for exercising the option approached, wished to know where he stood, and at the interview in August he asked plaintiff what he was going to do. Mr. Karno then told him he could have a renewal for three years on the terms of £20 a week, "all in." That meant that he would get nothing extra for extra work for three years. That was of no advantage to defendant, and he would not accept it.

Mr. Bruno, in giving evidence, said that from 1910 onwards there had been friction between him and the plaintiff, due to his being asked to give four performances a night and the way he was billed. He wrote to Mr. Karno about two days before saying he would call on August 23. He saw him on that day in the general office. When he saw Mr. Karno he asked him what he intended to do about his contract. Karno said, "There, that is all I can offer you—£20 a week all in." The witness said that was no good to him. That was all which was said at that interview. The witness felt hurt, and wrote offering his services to Mr. Darnley. On September 12 a contract in fact was signed between them, by which Mr. Darnley was to pay the defendant £50 a week for three years, and guaranteed 40 weeks' work in the year.

On September 11, the letter purporting to exercise the option was handed to him, but he considered that Mr. Karno had refused to exercise the option on August 23, and he was at liberty to enter into another contract. He wrote to Mr. Karno on the 10th, telling him of his contract with Mr. Darnley, but had not posted the letter until the 12th, for fear Mr. Karno might try to exercise his option out of spite.

Mr. Herbert Darnley also gave evidence. He stated that there was not a clause in his contract with Mr. Bruno providing that it should not be enforced if Mr. Karno held him to his contract. He denied that he said to Mr. Karno that he was going to get Bruno away from him if he could.

The jury found for the plaintiff, and his Lordship granted the injunction asked for, giving costs against the defendant.

"NON-FLAM" FILMS ACCEPTED AT WOOLWICH.

At the Woolwich Police Court, Mr. I. A.

12 Symmons completed his hearing of a case under the Kinematograph Act, 1909. The defendants were Harold Dickman, of 10, Chandos Road, Stratford, and Thomas Moore, of 26, Plumstead Road, Woolwich, and they were summoned for allowing the latter premises to be used for the purpose of kinematograph entertainments with inflammable films without a license.

Mr. J. Pawlyn appeared for the London County Council, and Mr. F. H. Braund defended.

The defence was that the films were of the class known as "non-flam," but Mr. Pawlyn contended that they were inflammable, and called an expert witness, who supported this view. Mr. Braund also called an expert, who stated that he had tested all the films in question, and found them "non-flam." This contradictory evidence led to a long discussion as to the meaning of the word "inflammable." Mr. Pawlyn contending that the fact that the films burned when ignited with a match rendered them "inflammable" within the meaning of the Act, whilst Mr. Braund held that to be "inflammable" an article must burn easily with a flame. Practically everything, he pointed out, could be burned, but that fact did not constitute inflammability.

The magistrate himself experimented with pieces of the "non-flam" film used, which ignited when a match was placed to the edge, but merely "frizzled" when the flame was applied to the middle of the film (the part exposed to the concentrated rays of electric light in the cinematograph apparatus). Experiments were then made with a piece of ordinary film, which burst into flame and burned furiously directly a light was applied to it, and with pieces of the "non-flam" film, which were ignited with much more difficulty, and burned slowly and with a slight flame, which was easily blown out.

Mr. Symmons observed that all films, whether ordinary or "non-flam," were based on the same highly inflammable material, celluloid, and he was of opinion that they should all be regarded as inflammable. However, he was not the Legislature, and the Legislature had contemplated such a thing as non-inflammable film. This film clearly came under that heading, and the summonses would be dismissed, with £2 2s. costs.

BROEMEL V. MEYER. SIMILAR TITLES. QUESTION OF COPYRIGHT.

In the Chancery Division, before Mr. Justice Warrington, Mrs. Rose Broemel, professionally known as Rose d'Evelyn, asked for an injunction to restrain Mr. Louis Meyer from continuing to present Bernard Parry's play, *Where There's a Will*—at the Criterion, which she said infringed her copyright in a play entitled *Where There's a Will There's a Way*.

It was agreed to treat the hearing of the motion as the trial of the action.

Mr. Wertheimer, who appeared for the plaintiff, said in 1911 the plaintiff wrote an original comedy with the title *Where There's a Will, There's a Way*. The point of that comedy was that "will" was to be interpreted not as being intention, but as testamentary disposition. The play depended on that title, and the plaintiff invented that idea.

His Lordship: What do you complain of—the use of the title, or the writing of the play with the same motive?

Counsel said the plaintiff simply complained of the title. The defendant was producing *Where There's a Will* at the Criterion, in which again "will" meant testamentary disposition. It was a matter of considerable importance under the new Act to have his lordship's ruling on this question. The plaintiff in an affidavit said she was a British subject and by profession an actress and dramatist. In June, 1911, she wrote the comedy *Where There's a Will, There's a Way*, and she was the owner of the copyright. It was produced in 1911. The plot turned upon the fortune of two lovers whose happiness depended upon a will. The word "will" in the title meant testamentary disposition. She was the inventor of the title, and to the best of her knowledge the words had never previously been used for the title of a play. The title of a play was one of the most important elements conducing to success. The artistic aim was to produce a sense of surprise in the minds of the audience by effecting an unexpected denouement, and at the same moment revealing an interpretation of the title of the comedy, which had the audience but known, would have put them into possession of the secret from the beginning. The title of her comedy, with his double entendre, achieved that artistic aim, and was her invention and the creation of her intellect. On or about November 26, 1912, the defendant presented at the Criterion Theatre, and had been and still was presenting, a comedy entitled *Where There's a Will*. The plot of that comedy turned upon the fortunes of two lovers whose happiness de-

pendent upon the will, and in the title of the play "will" meant testamentary disposition.

His Lordship: The point is that the lady has not invented the words.

Mr. Wertheimer: She invented the words in combination with a certain plot, so bringing home to the mind of the spectator when he sees the end that he might have appreciated what it was going to be from the beginning if he had understood the title.

Mr. Neilson, for the defendant, submitted that there had been no infringement of copyright. It had never been held that the title of a play could be the subject of copyright.

Mr. Justice Warrington dismissed the action with costs. The plaintiff, he said, did not complain of the play itself. She claimed that hers was an original title, and said that the defendant's title having in regard to the plot the same double meaning as hers was an infringement. There was no satisfactory decision in favour of the contention that there was copyright in the title of a book as such. Could the plaintiff in this case appropriate the words of the title to herself by giving to them a peculiar meaning which she said they bore in the play, and prevent anybody else using them in the title of a play the plot of which was such that the same peculiar meaning might be attached? In his lordship's opinion not only was there no production of any material part of the play regarded as the subject of copyright, but even if the title could be treated as the subject of copyright it could not be in this case, because the title itself consisted of a well-known proverb. The action would be dismissed with costs.

MENCHEN V. ELITE SALES AGENCY, LIMITED, AND OTHERS. "THE MIRACLE" FILMS.

In the Chancery Division, before Mr. Justice Eve, Mr. Schiller applied, ex parte, for an injunction to restrain a proposed cinematograph performance of *The Miracle* at the London Pavilion.

Counsel said he appeared for Mr. Joseph Menchen, and that the defendants were the Elite Sales Agency, Limited, and others. Mr. Menchen acquired his right from the producer and author of the play, *The Miracle*, Dr. Max Reinhardt and Professor Volmoeller. Mr. Menchen had gone to very considerable expense in preparing a film of the play, which he intended to produce with Mr. Walter Hyman at the Covent Garden Opera House on December 21. It had come to his knowledge that the defendants, or some of them, had advertised a "Miracle" film to be exhibited at the London Pavilion on December 17. This film, he alleged, was the same or a colourable imitation of his play, and it was to be shown under the title "The Miracle." This (said counsel) was calculated to do irretrievable damage to his performance at Covent Garden.

After hearing the evidence his lordship gave leave to serve notice of motion with the writ to come before Mr. Justice Neville on December 17.

On December 17, Mr. Peterson, K.C., and Mr. Schiller appeared for the plaintiff, and Mr. M'Cardie for the defendants.

An affidavit by Professor Karl Volmoeller was read, in which he said:—"I dramatised certain famous legends generally known as 'Sister Beatrice' into a wordless written play, introducing features and characters of my own creation. Then I gave to my creation the name of *The Miracle*. I have seen the film of the photographs taken of my play as produced in London, and I find it corresponds in every detail with my original work, with

the exception of a few scenes introduced with my consent. I have also seen the film of the Continental Kunstfilm Geschäft (defendants' film), which, in my opinion, is a base and degraded version of the famous ancient legend upon which my work was founded. The procession of the Holy Image, the healing of the sick people, the introduction of the eloped Nun and the Evil Spirit, which are all my creation and not contained in any of the same famous legends, are imitated by the film of the defendants. If it is allowed to be shown, my representation will be seriously affected thereby."

Mr. McCardle (for the defendant) denied that they had taken the plaintiff's copyright. The substance of the legend was that a nun, whether the Madonna or not, was open to question, left the convent, went out into the world, and met with sin and wickedness, and after tiring of the tumult of that existence, returned to the convent. The legend varied a good deal, but was well known throughout Germany. It was so well known that it formed the subject of a play by Maeterlinck, also called *The Miracle*, and a poem by John Davidson, called *The Ballad of the Nun*. The Volmoeller play was not original in any true sense of the word. The legend was taken by him, but was no more his property than anybody else's.

His next contention was that the defendants' film was created by them in Germany prior to July of this year. The scenes were enacted in the Black Forest, in the presence of photographers, who created the film from those actual incidents. The film was registered in Germany in July. In September application was made in Germany for the registration of plaintiff's film, but it was refused on the ground that defendants had a prior right.

His lordship intimated that the point of copyright was of such difficulty that he would not undertake to decide it on an interlocutory motion. Why, however, could not defendants call their film "*Sister Beatrice*," and get over the difficulty at once? They would have the original title instead of the somewhat ineffective title of "*The Miracle*."

Mr. McCardle: "*The Miracle*" is the name registered in Germany.

Mr. Justice Neville: This is not Germany. I do not see any objection to your saying it is another version of "*The Miracle*."

Mr. McCardle said he was willing to give an undertaking to the effect suggested by his lordship without prejudice to the trial of the action.

"NON-FLAM" REJECTED AT NORTH LONDON.

At the North London Police Court, the New Bioscope Trading Company, Limited, of 16 Cecil Court, Charing Cross Road, were summoned before Mr. Hedderwick, at the instance of the London County Council, for allowing Holloway Hall, Holloway Road, to be used on November 18 for an exhibition of cinematograph pictures with inflammable films without a license.

Mr. J. Hawkins Pawlyn appeared for the County Council; Mr. H. H. Lawless was counsel for the defence.

The facts were admitted, and Mr. Lawless said the whole point was as to the inflammability of the films. He should show that only non-inflammable films were used at this hall.

Charles Warren, an inspector employed by the Fire Brigade Committee, said he visited Holloway Hall on November 18 last, and obtained samples of the films. He tested a few in the presence of the manager by applying the light of a match, and they burned, but they

did not ignite as readily as a celluloid film would do, nevertheless, there was a flame.

Mr. Hedderwick said that he would like to see what happened.

The witness then lit several pieces of non-inflammable films, but although the flame was small the witness's fingers were burnt. He then lit a piece of celluloid, and a large flame burst forth.

Mr. Hedderwick said that using common sense he could not say that any of the pieces used were non-inflammable.

Mr. Lawless said that corresponding pieces were produced in court at Woolwich last week, and the magistrate held that they were non-inflammable.

In giving his decision, Mr. Hedderwick said that the samples of films which he had seen burnt before his eyes were called non-inflammable, but he could not hold that, notwithstanding what the trade description might be. He had got to interpret the law by applying the ordinary meanings to the words of the Act. Still, he did not think that the company had any intention of wilfully defying the law. The penalty would be one of £2 2s., with £2 2s. costs.

Mr. Lawless: Would your worship state a case if I were to apply for one?

Mr. Hedderwick: Certainly.

PORTSMOUTH HIPPODROME v. FIELDS.—ILLNESS AND A MEDICAL CERTIFICATE.

In the King's Bench Division, before Mr. Justice Scrutton and a common jury,

17 the Portsmouth Hippodrome, Limited, sued Miss Fanny Fields, music-hall artist, for damages for failing to appear at the Portsmouth Hippodrome for a week commencing May 8, 1911, at a salary of £32 10s. per week and extra for *matinées*. The defendant was advertised on the bioscope and in the local Press to appear, but at the last moment, it was alleged, without giving any intimation, she did not go to Portsmouth. The defendant pleaded that she was not liable, as she was too ill to fulfil the engagement.

Mr. Tindal Atkinson, K.C., and Mr. R. W. Turner appeared for the plaintiffs, and Mr. Rigby Swift, K.C., and Mr. Sutcliffe for the defendant.

Mr. Paul Murray, general manager of the Variety Theatres Controlling Company, Ltd., said that in his position he was responsible for the turns at the Hippodrome. Miss Fields was to appear for the week beginning May 8, 1911, but she did not appear. Previous to that she had not sent in any bill matter. About twelve days before he communicated with her agents, but they had no idea where she could be found. Before the bills were printed he had her name taken out and engaged another artist. Some time subsequently, when he was in the Cavour Restaurant, he saw Miss Fields there, and he had a conversation with her about the Portsmouth contract. He said he thought it was inconsiderate of her not to have notified him she was ill. Her reply was, "All the world knew I was ill." He replied that he was part of the world which did not know. She wanted to know why he was trying to "bluff" her, as there was no contract with her. On September 12 he received a letter enclosing a doctor's letter. "This letter," she wrote, "is as to my health during the time I was engaged at your hall, but this letter is not necessary, as everyone knew of my illness." The enclosed letter stated that Miss Fields had suffered from a nervous breakdown, and the doctor had advised her to cancel all engagements until September. In his opinion it would have been injurious for her to appear.

Witness's complaint was that no medical certificate was sent at that time.

Cross-examined by Mr. Rigby Swart, witness said the fact that bill matter did not turn up did not lead him to think anything had happened to her. She was only following her usual business methods. Before the writ was issued he had never asked Miss Fields to give a fresh date.

Re-examined: They had to write to 50 per cent. of star artists in order to get their bill matter.

Mr. George Harris, the manager of the Portsmouth Hippodrome, said it would have made a great difference in the takings of the hall if Miss Fields had appeared. The receipts went down that week.

Mr. Rigby Swart said that Miss Fields had a nervous breakdown early in 1911 and underwent an operation. Afterwards she went to Brighton. He submitted that the claim for liquidated damages could not be maintained. It was an act of God which inflicted illness upon Miss Fields and prevented her from appearing, and, therefore, a definite sum mentioned in the contract as the penalty for a breach could not be recovered, but only such damage as could be shown to have been suffered by reason of the failure to send a medical certificate.

Miss Fields gave evidence. Asked if she did not have a contract with Moss's Empires, covering the period of her contract with the plaintiffs, for £100 per week, she said that was so, but explained that managers often obliged each other, and Mr. Stoll said she was not to consider his contract as settled unless he got her off the one with the plaintiffs. The fact that she was ill appeared in the papers at the time. She had a nervous breakdown on March 4 and 5, and for ten weeks was in the doctor's house, and not allowed to transact business or receive anyone.

Dr. A. H. Spicer, of Cleveland Terrace, said he saw Miss Fields on March 9 at a hotel in Torrington Square. It was impossible for her to attend to her business at that time, and he did not think she was capable of collecting what contracts she had.

Mr. Oswald Stoll gave evidence that he undertook to get the defendant released from the Portsmouth contract so that she could play two weeks at the London Hippodrome. It was generally known in the music hall world that she was ill in 1911.

The jury found that the defendant was prevented by illness from performing at the Portsmouth Hippodrome, but was not prevented by illness from sending personally or by agent a medical certificate.

Judgment was given for the plaintiffs for £52 10s. and costs.

RUBENS v. PATHE FRERES PATHEPHONE LIMITED. MONCKTON v. THE SAME.—GRAMOPHONE RECORDS AND ROYALTIES

In the King's Bench Division Mr. Justice Phillimore had before him actions brought by Mr. Paul A. Rubens and

19 Mr. Lionel Monckton, musical composers, against the Pathe Freres Pathophone, Limited, in respect of alleged infringement of copyright in making and selling certain gramophone records without their consent. The claim of Mr. Rubens had reference to the records of four songs from *The Sunshine Girl*—"Get a Move On," "Here's to Love," "Brighton," and "I've been to the Durbar"—of which he said he was the composer and owner of the copyright, and Mr. Monckton alleged that the defendants had infringed his copyright of "The Mousmé Waltz." The defendants denied the alleged infringements.

Mr. Shearman, K.C., and Mr. Henn Collins

appeared for the plaintiffs, and Mr. Stanger, K.C., and Mr. McCordie, for the defendants.

Mr. Shearman, in opening his case for the plaintiffs, said that the action involved the construction of the Copyright Act, 1911. The Act was introduced on July 1, 1910, passed on December 16 of that year, and came into force on July 1 last. Prior to the passing of the Act there was no right in the author of a musical work to prevent the reproduction of his work by mechanical contrivances. It was felt that there was a moral wrong, and the matter was dealt with in the Act, which "tied up" the whole of the previous copyright legislation. The Act mainly provided that royalties should be paid by the person who used gramophone records under certain conditions, and there were different scales of royalties for musical works published before 1910, between July 1, 1910, and July 1, 1912, and after the passing of the Act.

Mr. Rubens, being advised of the value of his rights, did not wish, continued counsel, to publish any part of *The Sunshine Girl* until after the Act came into force, but it was pointed out that there would be a mutual advantage to both author and record maker if they made an arrangement that the music should be published and supplied to the maker, so that they might get the records ready by the time the Act came into force.

Messrs. Chappell and Co., in 1911, summoned to their premises all the makers of mechanical records in London, and Mr. Boosey, who presided, pointed out that the Act would not come into force until July 1, 1912, and said that he did not propose to publish the music unless they undertook that the records should not be sold until after that date. The record makers assented to Mr. Boosey's terms, and accordingly Mr. Boosey supplied them with copies of the music.

His (Mr. Shearman's) case was that the arrangement between them was that the publication should be treated as between parties. Records were made in Belgium and France, and the defendants began to publish them. The Board of Trade drew up regulations providing that the royalties of authors should be collected by means of adhesive stamps affixed to the records before sale. He did not know whether the defendants adhered to their contention that these regulations were *ultra vires*.

Mr. McCordie said the defendants alleged that the regulations were *ultra vires* and extremely unreasonable.

Mr. Shearman said the plaintiffs found that their records were being sold without any adhesive stamp. He believed that the defendants had purchased certain stamps, but whether they used them or not he did not know. Both Mr. Rubens and Mr. Monckton were members of the Copyright Protection Society, who supplied authors' stamps, and the defendants were members of the Universal Copyrights, Limited, a society for the protection of the rights of makers of records. A. officer of the Copyright Protection Society, on August 15 and 26 last, purchased records on *The Sunshine Girl*, and found that they had no adhesive stamp upon them. There had been no arrangement with regard to the "Mousmé Waltz," and in July and August last thirty records were purchased which had no adhesive stamps upon them.

Mr. McCordie said that records made before July 1, 1912, were not liable to royalties, but records made and sold after July 1, 1912, were liable. There was no liability to buy stamps from the authors and stick them on.

Mr. Justice Phillimore: You say you are to pay your tax in your own way.

Mr. McCordie replied in the affirmative.

Mr. Shearman could not agree with the contention of his married friend. It was important that authors should not allow people to sell as they liked, and make their own returns. He did not attribute any dishonesty to anyone.

Mr. Sankey said that his clients had actually bought stamps in excess of the records sold.

Mr. Shearman contended that the sole right conferred by the Act was the right to make records. To sell them without the consent of the author was an infringement.

Mr. W. Boosey, managing director of Messrs. Chappell and Co., music publishers, gave evidence in support of counsel's statement that the record makers received the music of *The Sunshine Girl* on their undertaking not to sell records before the Act came into operation. He added that there was also a discussion as to royalties.

Mr. Sankey, for the defendants, submitted that the action had not been brought by the right persons. Mr. Wimperis, who was joint author of some of the songs, ought to have been added as a plaintiff. He further contended that the defendants committed no wrong in selling after July 1 last records which, in fact, had been made before that date, that the plaintiffs could not insist upon a record maker purchasing the author's stamps and affixing them to records, and that the regulations of the Board of Trade were *ultra vires*. The Board of Trade were not entitled to compel the defendants to purchase these stamps and affix them to the records.

Mr. Shearman, K.C., in the course of his reply to Mr. Sankey—who called no evidence—said that his grievance was that the defendants came into court, and in one breath said that they had paid enough, and in the next that they were under no liability to pay anything at all. The plaintiffs wanted to secure identification of the records, or there would be no protection to the author from the unprincipled dealer.

His Lordship thought that in both actions there must be judgment for the defendants, but he wished to make it clear that, in the case of Mr. Rubens, the defendants had got to pay for all records that they make or sell of the four songs, just as if those four songs had been published after July 1. In the case of Mr. Monckton, though they had not got to pay for any records they made before July 1, they had got to pay for the making of the records, or their reproduction after July 1. So far as the mode of payment was concerned, his Lordship thought that that must be in the future according to the Board of Trade regulations.

Some other points were raised in the case which he might shortly and conveniently deal with. A point was taken by the defendants that the action was not well founded because it was said with regard to the songs composed by Mr. Rubens that the author of the words of the songs was not joined as a plaintiff. In his opinion the owner of the copyright in the music was entitled to sue for an infringement in the copyright of the music none the less because the owner of the copyright in the words might also sue in respect of an infringement.

Another point was that, supposing he was dealing with the case of records having been made since the passing of the Act, upon which royalties were payable, were the plaintiffs right in saying that they could insist on their royalties being paid in the mode laid down by the Board of Trade in the regulations made by them under Section 10, Sub-section C—viz.,

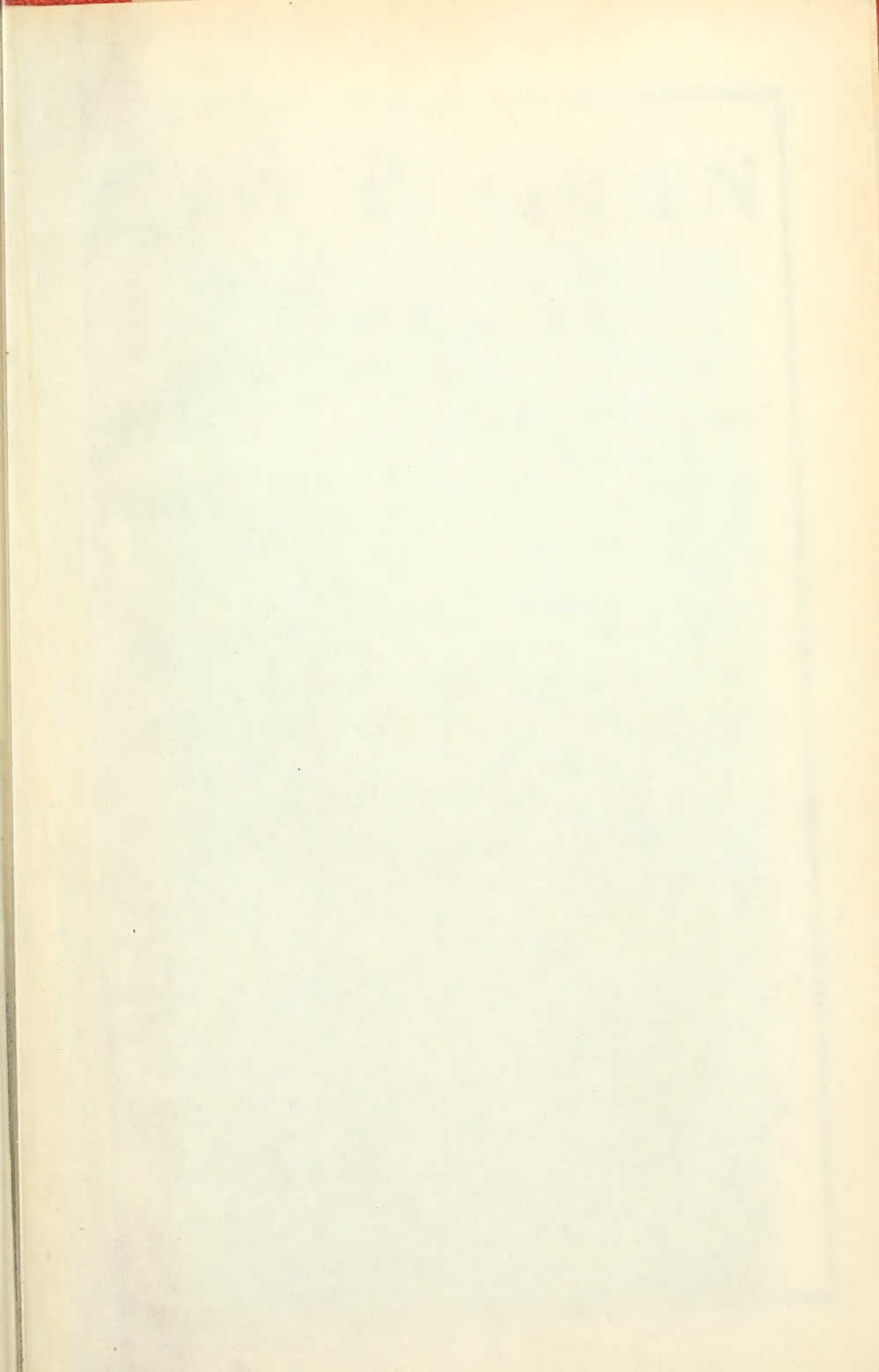
by adhesive labels purchased from the owner of the copyright and affixed to the records? It was said that this was a matter of great importance to the parties, and he could quite understand that it was. It might, on the one hand, be very inconvenient to fix a stamp on each of these discs, and there was also the objection that the stamps might become defaced. On the other hand, it might be extremely difficult to ensure the collection of small royalties on a large number of these cheap instruments in any other way.

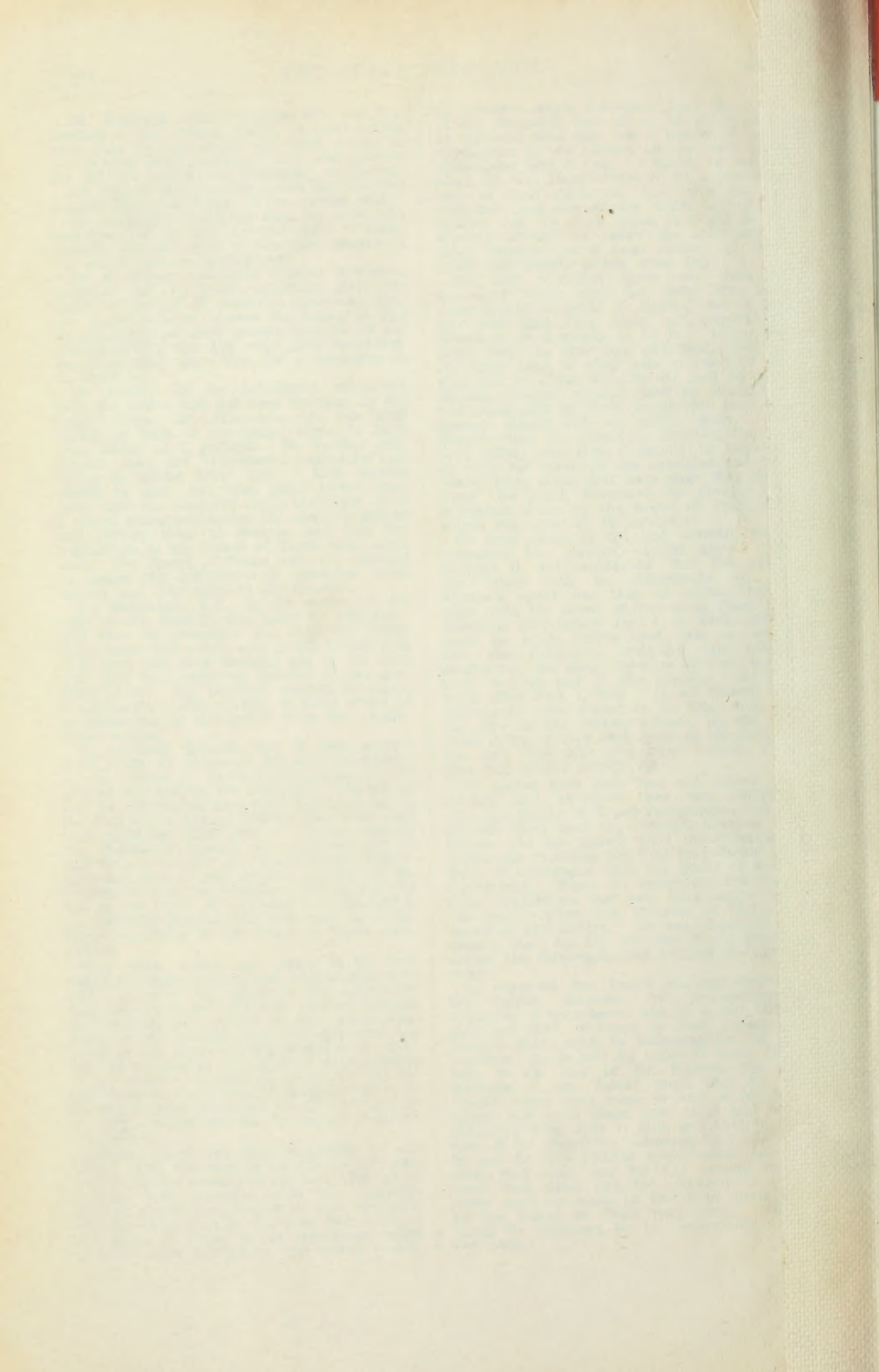
The first objection taken was that the Board of Trade could not order that payment should be made by stamps, and it was also said that they could not compel the purchaser of a stamp to fix it. There was some force in this last objection; but, at the same time, if they were entitled to say that the royalties were to be paid by purchasing adhesive stamps, then he thought it was competent to them to provide that the stamps should not do double duty. He thought that the object of directing the use of a stamp was that it should be made to do duty for which it was intended and prevented from doing that duty more than once. Upon this point, therefore, he thought the regulation made by the Board of Trade was within the scope of its authority.

He now came to the last matter, which concerned Mr. Rubens's action alone. He thought it was established that the agreement made with the defendants by Mr. Rubens's agent was that he should supply them with the music of the songs from *The Sunshine Girl* before July 1, so that records could be made before that date on terms that the defendant company and others should pay the same royalties as they would have had to pay if the records had been made after July 1, 1912. In his opinion the defendants were bound to do this; but, on his view of the correspondence, he did not think it was proved that down to the date of the writ they had sold more records than they had bought stamps for.

He agreed that they had not affixed the stamps, and, therefore, had not complied with the Board of Trade regulations; but he did not think that the contract between the parties was not merely that the defendants should pay royalties, but that they should pay them in accordance with the Board of Trade regulations. When the agreement was made these regulations had not been issued and the parties were only thinking of the substance of the matter. He was, therefore, of opinion that, for the purposes of the present action, the defendants had fulfilled the agreement.

As regarded the future dealings between the parties, however, his pronouncement might be of importance, and he would, therefore, say that, although in both actions he thought there must be judgment for the defendants, he desired to make it quite clear that in the case of Mr. Rubens, the defendants in the future must pay for all records which they made or sold of his four songs, just as if those four songs had been published after July 1, 1912, and that in the case of Mr. Monckton, although they had not to pay for any records made before July 1, 1912, they must pay for any records made since that date, and the payment in both cases must be made in the form prescribed by the Board of Trade regulations. There would be judgment for the defendants without costs.





CK 8.2.57

GEO. WADDEN

PN
2012
S7
1913

The Stage year book

86

340

ES

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

W

S.

VIA
NEWHAVEN & DIEPPE

The Cheapest Route to

PARIS

and all parts of

**FRANCE • SWITZERLAND • ITALY
SOUTH GERMANY • AUSTRIA
===== SPAIN, &c. =====**

**TWO FAST SERVICES DAILY BETWEEN
LONDON and PARIS.**

Corridor Trains. 24-Knot Turbine Steamers.

THE MOST DELIGHTFUL SCENERY.

FARES LONDON & PARIS—St. Lazare—

	1st Class.	2nd Class.	3rd Class.
Single Journey	38/7	28/6	18/6
Monthly Return Tickets	68/3	47/1	33/6

Full particulars of Services, Fares, Baggage Rates, &c., of
**Continental Manager, BRIGHTON RAILWAY, Victoria Station,
London, S.W.**

Telegrams: "Flotte Rail, London"

Telephone: Victoria 2373 (Rev. 1922)

Printed by Mr. CLEMENTS PAGES, Ltd., Newspaper Buildings, Portugal Street, Kingway.